

DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

A REPLY TO MR. WINTER'S ESSAY ON THE RELATIONS OF THE STAGE TO JOURNALISM. HOW THE EMINENT CRITIC CONTRADICTS HIMSELF AND UNCONSCIOUSLY STRENGTHENS THE POSITION OF HIS ADVERSARY, MR. BOUCAULT. THE DIFFERENCE BETWEEN THE DEBATORS DEFINED.

NEW YORK, April 4, 1889.
DEAR MR. WHEELER:—I send you with this Mr. William Winter's essay on the relations of the stage to journalism, in reply to Mr. Dion Boucault. Will you look it over and make such comment on it as, in your judgment, it deserves and as will be interesting to the readers of THE DRAMATIC MIRROR?
Truly yours,
HARRISON GREY FISKE.

To the Editor of the Dramatic Mirror:

I have read the voluminous and elegant essay to which you have called my attention. Its diction is unimpeachable, its etymology is masterly, its punctuation is without a flaw, its rhythm is lulling and languorous, and its quaint odor of book-shelves and midnight lamp and its crossing poetic lights, pallid and murmurous from Wordsworth and Alexander Smith, impart to it a purring preciosity that reminds me of Leigh Hunt and all the other delightful book-worms of a past generation.

But as a rejoinder to the virile and forceful statement of Dion Boucault it has all the wayward efficacy of an Æolian lyre, urged against the momentum of an express train, and something of the piling dejection of an invalid, meeting the shock of events with the very defiance of a hectic flush.

Mr. Boucault's assertion is that the newspaper press has practically displaced the public, in the exercise of judgment and the formation of the stage; and that this service of opinions to the public has paralyzed the freedom and strength of public opinion.

This, I take it, is the main count in the indictment.

Mr. Winter, in attempting to meet it, involves himself in a muddle and becomes contradictory.

"The illogical character of Mr. Boucault's assumption," he says, "ought to be, and is apparent from the fact that the public is the press, and it cannot be said to paralyze itself."

Stop here a moment. Does Mr. Winter mean to say that that part of the press which is given to critical opinion is the public? Does he mean to say that in the many severely just denunciations of plays, which he has written in the press, that he obeyed popular taste and popular opinion and not his own convictions?

This is that part of the press that Mr. Boucault is talking about. He is not talking about news, or romance, or reports; he means critical expressions of opinion that relate to the stage. Does Mr. Winter mean to say that he has been honorably retained on the *Tribune* all these years to reflect public opinion? Does he mean to say that it is necessary to employ his particular order of ability to reflect it, and that it cannot be better reflected by a reporter? In what respect can it be said that Mr. Winter's share in the press is the public? The public expresses its opinion emphatically and continuously on *La Tosca*, *The Old Homestead*, *Peck's Bad Boy*, *A Bunch of Keys*, and *A Brass Monkey*. In what way is Mr. Winter a part of this public?

The fact is, Mr. Winter (to his honor be it said) has disagreed with this public all through his career.

The only excuse or warrant for his doing so is, that criticism is supposed to be the expression of a specially trained judgment, and the public do not profess to have any such specially trained judgment.

In this view of the case I should like to know, in what sense that part of the press, which Mr. Boucault is talking about, and that Mr. Winter represents—is the public?

You will observe that in assuming this position Mr. Winter uses the democratic arguments that law, good taste and art cannot transcend the people. "Newspapers could not exist," he says, "if people did not like them and want them." Very true. But what is it the people like in them—a reverberation of their own notions, or something with which they do not always agree? Are they not, as a rule, feeling after new ideas,

and willing to take them from experts in any field of labor? Must a Proctor tell them only such astronomical facts, as they already know? Must the skilled literary reviewer tell them which book they buy the most of? Must the dramatic critic note the applause and chronicle the public favor?

Something of the rule of the majority comes over, in this country, from politics to art. We are very apt to estimate the worth of a thing by its vogue. Mr. Winter treats the newspapers very much as the American treats his police politics or his legislature. "It is," he says, evolved out of the community that absorbs it, and therefore partakes of the character of that community." Whether this is a high view of the function of criticism or not, it is a democratic view of the matter, and places the expression of judgment and the leadership of opinion at the mercy of the mob.

Imagine, then, my surprise to find Mr. Winter later on in his essay, utterly oblivious of the position he has assumed, declaring that "the vapid, ribald, vulgar newspapers would not exist, if there were not vapid, ribald and vulgar people in great numbers to support and read them." It does not signify what such people think about art or what such papers say about art. Learning, taste and thought are not objects of desire, with the riff-raff population that wants to hear of Kyrle Bellew's lunatic lover or Lillian Russell's tights. "The higher press has not," he declares, "entirely freed itself from the belittling influences of the coarse and ignorant multitude."

What am I to understand now by the two lines of thought, here worked? Is the newspaper the outcome of the people, and must it reflect the mood of the public, or should it free itself from the belittling influences of the coarse and ignorant multitude?

But Mr. Winter goes even further, and says that "the American press, like almost everything else in the Republic, suffers under an excess of democracy." I cannot very well see how it can be otherwise if, as he has previously said, "the public not only recovers impressions but imparts them," and "newspapers would not exist if the people did not find their own minds reflected in them."

"Enlighten and elevate the coarse and silly multitude," remarks Mr. Winter, "if you wish to reform the coarse and silly newspaper."

This must be Addisonian humor. Enlighten and elevate the public? How? By receiving the "impressions it imparts"? What will you enlighten and elevate it with? Certainly not with the press, for that is the ultimate object of enlightenment, and it is inconceivable that that which needs enlightenment by the public, is going to furnish to the public, the enlightenment that it wants the public to re-bestow.

It is plain here, that in Mr. Winter's argument, things are beginning to manifest qualities that they do not possess, and effects are preceding causes.

What is the "higher press" that has wholly freed itself from the belittling influences of the coarse and vulgar multitude? It must be that press whose editor has just been sent abroad, as a United States Minister for his partisan work in a campaign, unparalleled on this side for sophistry, crow-eating and malignant personality. It must be that press which in dramatic criticism associates a hard-working and deserving actor like Kyrle Bellew, with Lillian Russell's tights, which denounced Mrs. Potter before she appeared and promptly coupled M. Coquelin with Billy Birch. It must be that press, in which personal weaknesses take the place of personal convictions, and the purveyor of critical opinions lives half the year abroad, safe from the defiling influences of democracy in the smile of a gifted American actress and under the generous patronage of an English actor.

If these are the higher influences that are to elevate the stage, I, for one, prefer the average horse sense of the multitude.

Mr. Winter says that "whenever a good newspaper disappoints or offends the finer intelligence and sensibility of the community you will find the reason of it is resident in some form of subservience to popular caprice."

The question that occurs to me here is whether it is not better to be subservient to popular caprice than to individual caprice.

You cannot by any means get the whole multitude to believe that Mary Anderson is the greatest histrionic genius that ever trod the boards. Popular caprice, unlike individual caprice, has its limitations.

Mr. Dion Boucault in his indictment has endeavored to point out that the newspaper press has practically displaced the public in the exercise of judgment upon public performers. He does not occupy columns in explanation of how the press does it. But it is worth noting that Mr. Winter, in assuming the negative of this question, unwittingly supplies all the information that Mr. Boucault needs.

Have you ever considered the spectacle that is presented by the press of this country, whenever the approach of a new actor is announced? First there is a rumor that he has been engaged. Then a regretful doubt is cast upon the rumor. Then the expeditious cable flashes over a scornful repudiation of the doubt, coupled with the cordial assurance that the engagement is really made. Then comes the sketch of his illustrious life, wherein are set forth all the glowing details of his great successes beyond the sea. A little later the opinions of the foreign press begin to mingle with the stream of local news. A few anecdotes, sentimental or humorous, illustrative of his fascinating character come next and do not come amiss. Presently our diligent journalists apprise us that he has eaten his farewell dinner and uttered with deep emotion his farewell speech, and that his bark is now actually upon the sea. The list of his theatrical company, the catalogue of his scenery, and the names of his plays and characters are next in order and are duly supplied. The interval of the voyage is devoted to recapitulation and to a sympathetic portrayal of the views of his manager as to the expediency of raising the prices, and of the lively excitement, with which the ticket-sellers await his approach. No sooner does his ship cast anchor in our bay than a tug-boat, streaming with banners and filled with newspaper reporters, arrives at Quarantine to "meet him and receive him," while not improbably a committee from the Lotus Club or the Lamba awaits him on the steamship pier to ask him to dinner. For several ensuing days the newspapers teem with what are called interviews—frivolous compounds of platitudes and triviality, through which their writers loom forth as prodigies of impertinent curiosity and vulgar insulgence, while the honored stranger is indeed fortunate if, with all the laborious courtesy of his recent and wary replies, he escapes embarrassment at a preposterous sea. At length, sustained and cheered by the acclamation of a great multitude, he steps upon the scene and plays his part, and the next day every considerable newspaper in the land gives a column to his exploit.

Here Mr. Winter, after denying emphatically Mr. Boucault's charge, proceeds to give in detail all the methods employed by the press to manufacture public opinion.

It is curious that even so narrow a vision as Mr. Winter's does not perceive that he has "given away" the whole process that he insists does not exist.

What is all this but press manufacture? What hand had the public in creating public expectation, in exalting the deeds of the coming "star," in magnifying his exploits and enlarging his genius?

Mr. Boucault was dealing with facts. Mr. Winter was warbling an Addisonian strain under myrtle boughs, and at the same time furnishing, unconsciously, the filling in details. That proved Mr. Boucault's position.

As to the art condition of the stage, I may, on some other occasion, argue with my *a priori* friend. But of its commercial aspect, no one is better acquainted than Mr. Boucault. He knows what a vast and vital organization the stage is at present, with its thousands of press agents getting from fifty to one hundred dollars a week. What for? Its ceaseless revenues poured into the papers. Its ten thousand wires for working the press. Its subtle, insinuating, enterprising and costly methods of creating public opinion. Its exploitation of men and women on account of their beauty, their social position, their infamy, their wardrobe. Every time that Mrs. Potter plays, an army of sap-headed women gather round the stage-door to see her come out. What has her art got to do with this? It is her notoriety. Who created her notoriety? Enterprise if it can get the guess will pull infamously bad plays over defeat and hold them on to popular success, and what is of more consequence, vogue and duration finally convince the public that they must be good plays.

There is a commercial side to the stage. To ignore it, is to ignore a tremendous factor in the activities of the stage. To shut one's eyes to it, and especially to the necessary evils that are inherent in it, is a sort of cowardice that robs the disputant of authority and weight.

Like everything else that is vital and energetic the stage is a mixed factor, embodying all sorts of activities, and so is journalism. How is a man to deal with such operative agencies who shuts his eyes to whatever is disagreeable in them?

Mr. Winter does not appear to have heard

of the disagreeable side of life. He has concentrated his faculties on the disagreeable side of Mr. Winter. How is it possible for him to hear of the stage, in its relations to the public and the press? He is avowedly not a journalist, but a poet. He is not winning; he is warbling. He is reading Charles Lamb in a dim, agnostic seclusion while the fray goes on outside and his window is closed.

If he ever issues from his retreat, it is to take a weary and contemptuous glance at the disgusting contemporaneity of things and turn up his nose at democracy. His elaborate and elegant essays on the stage are tuneful, but it is the tunelessness of Palestrina, not of the period. The thin and piping quality of his manliness relegates him to the Past. A lean and slipped sensibility makes him unfit to deal with the virility of the Now.

I find him acknowledging that he never reads anything disagreeable about himself. If it isn't sugary he puts it in the fire.

He advises actors to do the same—"it may impair their usefulness by wounding their sensibilities and grieving their hearts, to read that which is disagreeable."

This is the epicureanism of dotage.

Actors who mean business have got to have their hearts grieved. They must toughen themselves to the fight, if they would win it. It is by the attrition with men who do not think as you do that character is evolved.

To be put away in pink cotton with a copy of Goldsmith under your head, may be very pretty to the readers of *Harper's Weekly* round the rural evening lamp. But to know, and to do, and to succeed one must take, as well as give, blows, and that reminds me to say that the exact difference between Boucault and Winter is simply the difference between piling pangs and well healed scars.

NYM CRINKLE.

MR. BENNETT WRITES A LETTER.

In its desperate efforts to secure novelties the *Herald* is resorting to peculiar practices. The following is a copy of a letter, duplicates of which a number of actresses in this city received a few days ago:

THE HERALD.

NEW YORK, March 29, 1889.

Dear Madam:—Do you care to communicate any entertaining or humorous facts and anecdotes concerning your would-be "manages" and admirers?

Or have you in your possession any letter that would bear publication, and that you would care to have published—of course without revealing the writer's name?

If so, you would confer a favor by communicating the same to the *Herald* at an early date. We believe they would be eagerly read, and would benefit you with the public. Yours very truly,

JAMES GORDON BENNETT.

This angling by Mr. Bennett to secure free material of a sensational nature for the readers of the *Herald* is about on a par with the bait of notoriety which he has hung to his hook. Only a woman without delicacy or self-respect, could be induced to accede to this disgusting proposition. Only an editor, who panders to the lowest form of public taste, could make it.

Is it strange that painstaking, earnest actors, and thinking persons who feel a sincere interest in the welfare of the stage, should regard the present attitude of the daily press toward the theatre and its people with unconcealed contempt and disgust?

Is it a cheering sight to see the editor and proprietor of the foremost newspaper of this nation fishing for muck—asking respectable actresses to tell him all about the loafers who have endeavored to pay them unwelcome attentions, or the idiots who have sent them amatory letters, in order that he may print it?

ROSE EYTINGE recently authorized her manager, Gustave Frohman, to give the right to play *Rose Michel* in the popular price theatre, to Etella Wardell. T. Henry French claims the royalty, however, and threatens Miss Wardell with an injunction in case she plays Miss Eytinge's version. Frank R. Carpenter, the well-known artist, also turns up with papers from Steele Mackaye, in which he claims to prove that the play was sold to him on its original production. The latter is willing to forego his claim and have the royalties go to Miss Eytinge. The lawyers have the matter in hand now and will see if Mr. French has any right to his claim.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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THE DECAY OF CHIVALRY.

THE Atlanta Constitution, taking for a text the brutal treatment of MARY ANDERSON by the press, before and since her illness, preaches a short and timely sermon on the decay of chivalry in this country. It contrasts the vulgar and venomous attacks made upon Miss Anderson with the courteous tone observed by the papers toward the women of the stage in ante-bellum days.

"That was in our days of chivalry," continues the Constitution. "We are more cold-blooded now. Coarse and insulting gossip about women does not disturb the average citizen. He shrugs his shoulders and moves on. After all, there was something in our Quixotic ideas before the war that made life very pleasant, graceful and decorous."

We cannot accept the theory of our contemporary, that the war was directly responsible for the moral retrogression which has permitted a large section of the press of this country to sink into evil ways, and that has lowered the taste of a great portion of our population.

The change, we think, is chiefly due to the abnormal growth of our nation. Excessive immigration has poured a stream of ignorance and vice over our continent; our country has taken into its stomach a heavy mass of indigestible material, which it will require years to assimilate. Moreover, the frantic pursuit of fortune by all classes causes a lamentable neglect of those courtesies and refinements which go hand-in-hand with the chivalry whose absence is deplored by our Georgia contemporary.

Restrain promiscuous immigration, rehabilitate the newspapers that have fallen from grace, and a healthier tone will pervade the ideas of our people.

A MANAGERIAL BOON.

AGAIN it is rumored that the project for an extensive building on the site of the present Madison Square Garden, to be devoted to amusements and trade, is at a standstill, and there is little probability that work on the new edifice will begin within the ensuing year.

For the sake of the theatrical managers of this city, it is to be hoped the rumor is false and that the plans of the company having the undertaking in charge will be carried out according to announcement.

The completion of the proposed building before next Spring will mean the saving of many thousands of dollars to our managers—dollars that, if the old Garden remains unraised, will flow into the capacious coffers of Mr. PHINEAS T. BARNUM.

The annual advent of the circus exercises a most depressing effect on theatre receipts. That fact cannot be disguised. It is palpable in the multitudes that throng to see the BARNUM show every day and night and in the diminished attendance at most of the play houses.

Mr. BARNUM frankly admits that if the Garden goes he will have to abandon New York, as there is no other available shelter for his show below the Harlem River. If this city

is cut off from his circuit the whole boundless continent is still his, and he ought to be satisfied with it. The banishment of the circus from the metropolis would be a boon to the theatres.

CORNELIUS MATHEWS.

IN the death of CORNELIUS MATHEWS, the veteran journalist, reformer and playwright, THE DRAMATIC MIRROR has lost a valued member of its staff. We will sadly miss the presence of one whose loyal friendship and sage counsel have been steadily extended to us during the past seven years.

In many respects Mr. MATHEWS was a remarkable man. He began life as a member of the bar, but literature and play-writing were more to his taste, and he abandoned the law to follow those pursuits. He wrote many books and plays, and conducted various newspapers and periodicals. He enjoyed the friendship and esteem of such men as DICKENS, IRVING, POE, COOPER, HAWTHORNE, FORREST and BURTON, and such women as CHARLOTTE CUSHMAN, MARGARET FULLER and JULIA DEANE.

His public career was marked by unflinching industry and honorable ambition. He set principle above place, and honest pride above unworthy preferment. His aim was high, and his fidelity to it unswerving.

In all his social relations he was animated by a high sense of propriety and justice. Courteous, clever, rich in wisdom, true to his own ideal of manhood—he was a man among men.

In all that he did, in all that he said, in all that he wrote, CORNELIUS MATHEWS staunchly upheld the standard of the right. If the example set by his pure, unsullied life was universally emulated, men would be happier than they are, or are ever likely to be.

ACTING AND HEALTH.

ACCORDING to a Western contemporary, "the ordeal of the modern stage is simply too great for human endurance." And it goes on to say that "the exactions of a critical public are so multifarious and so inexorable that to meet them has become a task requiring superhuman endeavor, and it has been demonstrated, at a fearful cost, that the best work of the stage is done at the risk of health and mind and life."

These sweeping assertions, which probably owe their origin to the recent simultaneous, temporary disability of several prominent stars, are both untrue and unfounded. The average longevity of actors, as the records clearly show to the most casual examiner, is as great as that of other classes of brain-workers and professional people. It must not be imagined that only a few men and women, on the stage, live to a ripe age, because the inhospitable Forrest Home, for instance, shelters but a corporal's guard of superannuated thespians. Scores of hale and hearty old players either linger on the boards or pass the twilight of their lives in well-earned retirement.

As a matter of fact, "the ordeal of the modern stage" is not one tithe so severe as was the ordeal of professional activity in the "palm days." The busiest of latter-day actors does not study as many parts in a season as his predecessor did in a week. With reference to "the exactions of a critical public," it may be said that their insufficiency is notoriously a source of righteous complaint among those thinking persons who would like to see the standard of taste raised to a level which should elevate the drama and acting to a uniformly higher and more artistic plane.

Histrionism, in its present development, does not ordinarily place health, mind or life in jeopardy. On the contrary, the dramatic temperament finds in emotional expression its most salutary condition. The public does not demand, expect, or get "superhuman endeavor" from its favorites, as a general thing.

Of course, the acrobatic interpreters of the HOTTIAN style of entertainment, undertake their lively duties at imminent risk to their skins and bones, and occasionally the horse-play and the verbal gymnastics of current comic opera endanger the legs and the jaws of the merry clowns that dominate it. Unhappily, until some adequate and reliable safeguard, like the net which assures the safety of their circus colleagues, is invented or thought of, the performers in these popular branches of amusement will have to take their chances.

But the plain, ordinary actors who interpret SHAKESPEARE and the other deceased or contemporary authors, whose works are seen now and then, because HOYT is not quite prolific enough to cover the entire American continent with his classical absurdities, find that acting is not an especially arduous or insidiously fatal occupation. They do not even object to constant travel and one-night stands so that salaries are liberal and the proverbial shade perambulates with pleasing regularity.

AMERICAN, YOU KNOW.

THE Illustrated London News has fallen foul of RICHARD MANSFIELD, because the latter recently protested against the accusation that his American company favored an "American accent." The News refers to this as another evidence of Mr. MANSFIELD's self-sufficiency and berates him for objecting to fair criticism. "We are not always ready to take American actors at their own valuation," continues this paper, "and when they assert that they talk the purest possible English—well, it is rather funny. Pure-bred English men and women do not talk the best English; but they talk it better than the average American, after all."

We are somewhat surprised that Mr. MANSFIELD should have resented the charge in question. We do not know exactly what is meant by the "American accent." Well-educated and well-bred Americans and Englishmen speak the language common to both peoples, with the same correctness. There is no appreciable difference. When we come to the people who have not had these advantages, it must be admitted that our humble citizens use the language in a way that puts their British prototypes to shame. It is safe to say that there are thousands of Mrs. GUELF's subjects whose speech, if a sample of it ever reached her august ears, would be utterly unintelligible. On the other hand, there probably is not a citizen of this vast republic that could not make himself understood to the President—particularly if his discourse concerned a political appointment.

As for the News' assertion that English actors "talk" English better than the average American, that is decidedly a matter of taste. It was not long ago that the most prominent and able dramatic critic in London, stated his preference for English "as she is spoke" by our players, and advised local histrions to take pattern by some of our thespian missionaries.

By the way, we respectfully call the attention of our contemporary to the fact that actors do not "talk" on the stage, unless it be to one another in surreptitious "asides." The dialogue to which they give utterance is not "talked;" it is spoken.

CONTEMPORANEOUS.

HERE are one or two chunks of wisdom, selected casually from a conversation of contemporaneous human interest, reported by a New York correspondent who recently bearded Manager DALY in his den:

The writers on dramatic matters of the present day are very few of them critics. I do not mean that we have no critics, but nearly all of those who comment on the theatre are either incompetent to criticize, or that they allow their feelings, friendships and prejudices to influence their writings. This is the case, at times, with some of our best critics, and is always the case with the mere writers.

The verdict of the public is the one we have to look to, and not that of the writers. When we brought out An International Match here, the writers and critics condemned it with one accord, but the public liked it and supported it handsomely. The public knows what it wants, and the writers are generally some distance behind.

If we did not know Mr. DALY's penchant for hearing himself talk and his constitutional desire to dispute everything that everybody else accepts, it might be difficult to understand such arrant nonsense as the statements we have quoted.

It appears that Mr. DALY considers our critics unfair and our dramatic writers incompetent—"writers" forms a nice distinction, truly—because their opinions are sometimes at variance with the box-office returns. If the public endorse a performance and the critics refuse to commend it, the public must be right and the critics wrong, according to Mr. DALY's way of arguing. In other words, criticism should be reduced to the publication of the nightly receipts, supplemented by a correct tally of the rounds of applause and a close count of the laughs excited during the evening. By this means the press, as well as the public, would know just what was wanted, and the writers, or dramatic statisticians,

would get a chance to catch up with the public.

No manager has deserved less favor from the press, and no manager has received more than this same AUGUSTIN DALY. He has had supporters, not "writers" merely, but acknowledged critics, who have given him and his work every possible encouragement, and the most generous approbation. Indeed, one or two of these critics have been more zealous than judicious, in their loyalty to Mr. DALY, with the result that the accuracy and reliability of their judgment has been called into question and the honesty of their motives impugned. Even these benchmen were forced to mildly tell the truth when that bad, bad piece, An International Match, was brought out. In spite of Mr. DALY's contrary assertion, that production met with no popularity, the public agreeing with the verdict of the press, and its career was brief and inglorious. Nevertheless, the irritable and inconsistent manager hastens to assail his critical retainers, along with their more independent confederates, forgetful of the many journalistic taradiddles they had been guilty of in his behalf, and sturnly oblivious to all the sacrifices performed by them in his honor.

Fig. Mr. AUGUSTIN DALY!

PERSONAL.

LEWIS.—Henry Carl Lewis was presented last week with a bouncing boy, weighing 11½ pounds.

EVANS.—Lizzie Evans will sail for Europe with the W. J. Scanlan company. Miss Evans seeks rest and change of scene after two years of continuous work.

BLAINE.—A number of certainties have already been offered for Mrs. James G. Blaine, Jr., and the route is well closed up, principally in the larger cities.

DE BELLEVILLE.—Frederic de Belleville has been secured by Gustave Kahn to create the leading role—Jack Dudley—in the production of Hands Across the Sea.

LAWTON.—Frank Lawton is winning much deserved praise in the West for his whistling solos, which have become one of the principal features of A Hole in the Ground.

RHEA.—Mlle. Rhea postponed the production of her new society play, The Case Vidal, at the Holliday Street Theatre, Baltimore, from Monday to Tuesday evening.

SCANLAN.—W. J. Scanlan sails for England with his company on the Alaska, at the foot of King Street, North River, at 10:30 A. M. A large number of professional friends will see him off.

ANDERSON.—Mary Anderson, who is much improved in health, accompanied by her brother Joseph and his wife, nee Barrett, sail for England to-day (Wednesday) on the City of Chester.

HOWARD.—Bronson Howard is considering a proposition from Gustave Frohman to build him a cottage, adjoining the one just completed for Charles Barnard, on his Echo Lawn property at Stamford, Conn.

HAYNES.—May Haines, who made a hit as Maud in Mr. Barnes of New York, when that play went on the road, has been engaged by Frank W. Sanger to fill the role again next season, when the piece goes out under his own management.

MORRIS.—Clara Morris resumes her season on the 15th inst. at the Lee Avenue Academy of Music, Williamsburgh, this marking her first appearance in the Eastern District, and closes in the Grand Opera House in this city during the week of the 29th inst.

DANIELS.—Frank Daniels, who has come to the front as one of the best paying star comedians of the day, by dint of hard work and determination, has little to worry about regarding the future. He is booked in Little Puck solid for the next two seasons.

PATRIOTIC.—Manager McVicker, of Chicago, is having a bronze medal struck off, which will be presented to every lady in the audience at his theatre on the evening of April 30, to commemorate the centennial of the inauguration of George Washington as President.

CLARKE.—Creston Clarke was prostrated with the popular tonsillitis, at Milwaukee, Wis., on Tuesday last. Mr. Clarke was compelled to close season and the company disbanded in Milwaukee. The season, as booked, included sixteen more towns, which have been canceled.

LOW.—E. H. Low has started a branch of his New York Exchange at No. 44 Charing Cross, London. It is elegantly fitted up and has been placed in charge of his resident manager, George Glanville, while John F. Rider has been secured to look after the steamship department.

BERKLEY.—Signor Focardi, the sculptor of many famous works of art, including the celebrated "You Dirty Boy" is now engaged in modeling a life-size figure of little Ollie Berkley, in a minuet dress of the First Empire. During the season the statue will be exhibited at the Royal Academy in London.

THE USHER.



*Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.*

If the late John Duff was rough of speech and bearish of manner, he was also an honest man, who kept his word and his agreements, paid one hundred cents on the dollar, and had the courage of his convictions. He was the terror of dead-heads—one look or one word was enough to scare away the boldest of them. He was pig-headed and gruff, but beneath his forbidding exterior he concealed one of the biggest hearts that ever beat in a human breast. From the day he withdrew from the establishment of his son-in-law Daly, and put his money in the Standard, he disliked that manager with a heartiness that admitted of no doubt. I remember his telling me, a couple of years ago, of the tactics that were used to get him out of Daly's Theatre, where he had been acting in the useful capacity of a backer. One morning he went there, and found, to his astonishment, that all the locks on the doors, desks and money-drawer had been changed—his keys wouldn't fit anywhere. This was the last straw that broke his patience. When he spoke of the trick, his voice sounded like the discharge of artillery, and his nostrils were distended like an old war-horse. Had his son-in-law been in the immediate vicinity, he would probably have wished himself somewhere else.

Duff was always a quiet winner or a serene loser. He operated shrewdly when he trusted to his own judgment. But he made the serious mistakes of adopting the penny wise policy in his business dealings, and of eschewing any policy whatever in his relations with the press. It has been an old complaint of managers of combinations playing at the Standard, that the stinginess of the establishment in advertising matters and the hostilities incurred among the representatives of the press by the offering of gratuitous discourtesies, made it one of the least desirable houses in the town.

"The Giddy Gusher Papers" will be published on Monday, April 15. The book will contain a large collection of the cleverest articles contributed by the lamented Mary Fiske to the pages of THE DRAMATIC MIRROR. It will be a tasteful, 12mo. volume, of 256 pages, printed from large type on heavy paper. It will be sold only at the office of publication.

For almost a year and a half Meroé Charles was a prisoner in her room, recovering from the effects of a shocking accident received while trying to board an L. train. She is again her old self, however, and after the dreary term of enforced idleness, she wants, and needs an engagement. She is ready to do anything, from leading heavies to juveniles.

Rose Coghlan has become stouter than she was in her Wallackian days. *Embonpoint* seems to be inseparable from transition into stardom. How many of our thespian favorites grow fat on the saccharine food of success!

Helen Barry literally comes nearer to filling the stage than any actress I have seen. Height is the first requisite in candidates for her company. She has one or two tall men in the cast of *A Woman's Stratagem*, but in the vicinity of Glenn and the other people of average stature she fairly towers, when she doesn't "scrooge" down to their level.

Osmond Tearle, at last accounts, was playing *Lear* and *Virginia* in Edinboro town to large houses, and the discriminating critics of the conservative Scotch capital were bestowing hearty praise upon his work. Mr. Tearle is becoming a favorite attraction in the British provinces.

The astute Abbey neglects no opportunity for a free advertisement. The corner stone of the new Tremont Theatre in Boston, was announced to be laid yesterday afternoon, with such ceremonies as are designed to create a preliminary "boom." The Governor of Massachusetts, the Mayor of Boston and other notabilities were expected to be present, Mary Anderson's fair hands were to lay the stone, and C. I. Woodbury was to bellow the occasion with his oratory.

Again it is said, by the way, that Miss Anderson will wed her acting manager,

Charles Abud. The gossips set June as the time for the ceremony, and London as the place.

Colonel Ingersoll's superb lecture on Shakespeare, delivered before the Goethe Society and their friends last week, is virtually lost to the world, through the stupid blunder of a silly stickler for "good form." The orator's discourse was not written out—he spoke extemporaneously, using the briefest sort of notes for occasional reference. His secretary and stenographer was to have been present to take down the speech as it was uttered, for preservation. Learning at the last moment, however, that the high-cockalorum of the Goethe Society would admit no one to the hall who was not attired in a dress-coat, and not happening to have that article of dress handy, Colonel Ingersoll's secretary was obliged to remain away. As none of the newspapers reported it, the magnificent oration died in sounds.

ESTRANGEMENT.

Dear, we have been so far apart
That seas have rolled between,
Yet every drop of blood
That visited thy heart
Made mine beat too,
And I was still with you,
So close, so close
That every thought of mine
Was thine.

We stand upon one soil to-night,
Our eyes rest on each other,
While I touch your hand
And hear the words you say.
Yet do we know, we are
Apart to-day more far
Than when, from shore to shore,
Love bound us, you and me,
Across the sea?

E. V. S.

MR. STOW'S IRON CREED.

"I shall produce my new play, *An Iron Creed*, at the Fourteenth Street Theatre next Monday night," said Charles Stow to a Mirror representative the other day. "Robert McWade, out of personal friendship, has selected the cast, staged the piece, and is superintending the rehearsals. I feel justified in saying, therefore, that so far as the cast and the business are concerned, nothing has been left undone to insure success. I have a number of warm personal friends among the Hebrews, and this play originated in a suggestion made by one of them to me some time ago.

"He protested against the injustice and ridicule heaped upon the Hebrew in dramatic productions, and earnestly advised me to write a play in which the noble and generous qualities of the most liberal patrons of amusement should be fairly recognized and portrayed. This I have earnestly endeavored to do, but I wish it distinctly understood, without any intention of defending my Hebrew friends, for I recognize the fact that they are amply able to take care of themselves under any and all circumstances.

"It is my chief aim to place the Hebrew upon the broad and equal plane of American citizenship, and to accord him simple justice. The central characters of the play are David Delmont, an American Hebrew and New York banker, and his daughter, Ruth. The plot serves to illustrate David Delmont's business ability, patriotism and unostentatious benevolence to all deserving objects. His devoted love for his daughter and his heroic and self-sacrificing adherence to the faith of his fathers, from which Ruth is irrevocably lured, by the wiles of a specious and accomplished villain, whom she secretly marries, to pass a terrible judgment upon herself at the end, are strangely marked characteristics. The character of Ruth was specially created for Marie Cross and presents an opportunity for the display of the deepest and most varied emotional powers."

"An Iron Creed, will be presented for two weeks at the Fourteenth Street Theatre, it being impossible to secure a longer run there, on account of previous engagements, and will then be booked as opportunity presents. A number of leading citizens of Buffalo—my native place—and where I was city editor of the *Morning Express* for several years, volunteered to subscribe a sum amply sufficient for its production there. This offer I gratefully declined, preferring a metropolitan opening and verdict. A number of Buffalo journalists and others will attend the first production here. So far as I can judge from the applications for seats, much interest is manifested in the piece.

THE NEW STATEROOM CARS.

The new Wagner stateroom car "Lorraine," which was exhibited at the Grand Central Depot on Wednesday last, is a revelation in the facilities afforded for sumptuous travel at moderate rates. Hitherto, stars and leading people who desired to travel in luxurious style have had palace cars made for their exclusive use. The introduction of the stateroom car preserves all the personal comforts and luxuries of the palace car, at a remarkable reduction in the cost.

The "Lorraine" has been built at a cost of \$20,000. It is to be put on the service of the

Chicago Limited this week, and will be followed by similar cars to be named the "Magenta," the "Normandy" and the "Barcelona."

The "Lorraine" is divided into ten staterooms, six being in the front portion of the car and four in the rear. The paneling is all of Circassian walnut and mahogany. The interior is fitted up with embossed silk tapestry, ornaments and chandeliers of burnished brass and nickel, translucent glass transoms, hot and cold water, gas and frescoed ceilings. The rooms are so arranged that families can occupy the compartments in entire seclusion. The berths can be laid lengthwise instead of crosswise, and are extremely comfortable.

CAPTAIN JACK HAULED OVER.

Captain Jack Crawford's Fonda company closed its season at Baltimore on the 23d ult., and since that time complaints both loud and deep against the poet-scout have been the order of the day. The real grievances of the company might never have come to light, however, if it had not been for the report that the Captain was going to re-organize. This story brought several of the members of the company to the DRAMATIC MIRROR office, the spokesman of the party unburdening himself as follows:

"It is a positive shame that these long-haired scouts can go about taking in people as they do. Our story is a disgraceful one, and if anyone is sold by this man again, after they have heard what I have to say, they will deserve all the ill-treatment they get.

"In the first place we have not received any salary since we have been out. One of the company here worked seventeen weeks, receiving nothing but her board, and she also lost the fifty dollars which she was foolish enough to lend. When we stranded in Baltimore it was only by the greatest exertions and through the kind efforts of Mr. Kelly, of the Front Street Theatre, that we were able to get home again. And now, that man has the audacity to try and induce other people to go out with him.

"While I was with the company we always had from three to four landlords with us endeavoring to get money owed them. One poor boy, the son of a widow in Lynchburg, Va., stayed with us for weeks, trying to get the money due his mother, some \$75, and the poor little fellow was without an overcoat through all the cold weather. It was a shame!"

ADELINE STANHOPE TALKS.

In conversation with a Mirror representative regarding her plans for the future, Adeline Stanhope, on being seen recently at her residence, said:

"My plans? Why, I have none, though I am quite ready to listen to somebody else's if they concern me. I am waiting, Micawber-like and am willing to pose as 'a new importation' or 'an old favorite,' 'a budding society star' or an 'experienced leading lady,' a 'strong emotional actress' or a 'dashing comédienne.' They can boom me as a 'great Antipodian Shakespearean exponent' or to 'return to the stage after long retirement' I will make a 'farewell tour of the States.'

"No! Stop, I draw the line at that because I have just 'curled round' (excuse the expression) in this new flat and do not mean to leave it for more than a week or two at a time. I shall stay right in New York this season and next and any author or manager who has a new play with any sort of a part that he considers worth my salary and that needs to be treated with experience and application, need not hesitate to seek me. True, I am a member of the Lyceum Theatre company, and Mr. Frohman is paying me for idling rather than have my 'sweetness wasted' upon one-night stands; but I really believe I could persuade him to allow himself to be relieved of the responsibility (and I am a responsibility to anyone who undertakes to manage me) if I only told him that someone else would pay me as well and that I am dying to act.

"The only thing I have in view, is an arrangement that is pending for me to play a few important dates in the near future with Mr. Wheatcroft's play, *Gwynne's Oath*. The part as you know, was written for me and I am more than sorry that I ever gave it up."

KELLAR'S MOVEMENTS.

Kellar, the magician, will close his metropolitan engagement this week, and open his Spring tour at the Columbia Theatre, Chicago, on the 15th inst. His New York run has been a particularly successful one. He has been liberally patronized, and he has emphatically demonstrated his right to be classed among the ablest magicians the world has seen. His "Astarte," *Hindoo Basket Mystery* and other recent productions will be remembered by New Yorkers. He inaugurated his closing week on Monday night, with the first presentation of his new automaton, "Cléo," the mechanical figure of a young girl which draws upon an easel before her the portraits of such persons as may be suggested by the audience.

Kellar may eventually locate permanently

in New York. He has had many inducements to do so, but under the present ordinances relating to the construction of edifices at places of amusement he finds it difficult to secure an available hall or building located where he would like to establish himself.

TOUR OF THE OLD HOMESTEAD.

Denman Thompson and E. A. McFarland, his business manager, have arrived at a definite conclusion regarding the fate of The Old Homestead. Instead of keeping the play chained up in this city until the year 1891, they have decided to present it throughout the country by a competent company, in which both gentlemen will be mutually interested and of which Mr. McFarland will have the personal management.

"We do this," said Mr. McFarland, who, by the way, is one of the brightest young men in the profession, "entirely out of deference to the requests of managers and theatregoers all over the country. The fame of the play has become national, there is not the slightest doubt of it, and Mr. Thompson can count on such big runs in all the large cities that if the smaller ones were to wait for it with him as the star, they would, I imagine, grow very tired. A consensus of the opinions of the press and the great audiences at the Academy has been such that we are convinced that there is an intrinsic value in the play, aside from any personality connected with it. That we are not alone in this conviction is evident from the fact that the managers of the country are not only ready to book the piece, but they are really anxious for it, and already count upon it as one of the most successful road attractions of the coming season.

"Mr. Thompson's plans are well marked. He will continue the run of The Old Homestead at the Academy as already announced, until the end of the season of 1891, and there is a probability of its still further extension. The cities in view then—I cannot say in what order—are Philadelphia, Boston and Chicago. In each of these the run of the play will certainly not be less than six months. You can see, therefore, that there is very little likelihood of his ever visiting the smaller cities. In order not to interfere with the cities mentioned we will not play in any of them in New England or in the states of New York or New Jersey. All outside of that territory we have.

"Of course you must have considerable curiosity regarding the actor who is to play Mr. Thompson's part of Joshua Whitcomb. We have engaged for that role Archie Boyd, who is now playing in The County Fair at Proctor's Twenty-third Street Theatre, while Harry Wilson, the original Cy Prime has been secured for that character. The rest of the people will be equally as good. Mr. Boyd is a remarkably clever and capable actor, and bears a wonderful resemblance to Mr. Thompson. He will imitate the latter, both in make-up and acting—not giving a conception of his own of the part—and from what I have seen of Mr. Boyd's work I believe it will be a pretty hard matter to distinguish him from Mr. Thompson when he is on the stage. Our object in this is to make the representation as perfect a copy of the one at the Academy of Music as possible. Mr. Boyd will also act as stage-manager. We shall carry an excellent double quartette, the original scenery used in the production, entirely new properties, and everything requisite for a first-class presentation.

"Our season will open at the Academy of Music, Baltimore, on Sept. 2. Mr. Thompson will rehearse the company there, superintend the entire production and see that we get a good send-off, staying with us a week, and then returning to open here at the Academy on the 16th of that month. From Baltimore we go as far West as Minneapolis and as far South as New Orleans, playing all the intermediate points. The cities visited will be Pittsburg, Cleveland, Detroit, Milwaukee, St. Paul, Minneapolis, Kansas City, St. Louis and all the cities of the South."

JAMES C. SCANLON REINSTATED.

James C. Scanlon, who came to South Bend with the Stetson Opera company, was discharged there by J. H. Dooley, acting manager. Mr. Scanlon then brought suit in attachment before Justice Wright, of South Bend, against Nat. Roth, Helen Lamont and the Stetson Opera company for \$300 unpaid salary. J. H. Dooley furnished the necessary bonds for the defendants, and they were permitted to remove their car and effects. On March 26 the attorneys for both parties appeared and agreed upon a continuance of the cause to May 1.

On March 29, both parties appeared, the plaintiff in person and the defendants by attorney. The defendants paid all costs and all attorney's fees incurred by plaintiff, paid his railroad fare to the company and reinstated him as stage manager for the company. It is said that Roth overstepped his authority in discharging Mr. Scanlon, and that Mr. Scanlon attaches no blame to the management, as they had no knowledge of the matter at all.

FRED. McCLOY has been engaged as manager of Duncan B. Harrison's Paymaster.

AT THE THEATRES.

PALMER'S THEATRE.—THE MAY QUEEN.

The Queen.....	Harriet Avery
Lady Beatrice Hamilton.....	Marion Manola
Rosana.....	Laura Joyce-Bell
Nancy.....	Annie Myers
Harry Macdonald.....	Eugene Oudin
Toby.....	Digby Bell
Lord Middlefitch.....	De Wolf Hopper
Giles.....	Jefferson De Angelo
Duke of Montrose.....	John J. Raffael
Stiles.....	Chas. W. Dungan
Count Wilmore.....	Edmund Stanley
Ellen.....	Josephine Knapp
Lydia.....	Louise Edgar
Betty.....	Florence Willey
Rose.....	Lacy Flisley

On Monday night at Palmer's Theatre, Col. McCaul's company produced most successfully a new comic opera of charming description under the title of *The May Queen*, before an audience of typical New York first-nighters; among whom might be noted Judge Brady sitting with General Sickles, Marshall Wilder, A. M. Palmer and Mrs. Palmer, Helen Dauvray, Mrs. Paron Stevens, the Marquis de Croisic and Mr. and Mrs. John Hooy and a large contingent of well-known men and women. The unpropitious weather had kept many away but the amount of critical judgment and experience in the house made up for mere numbers.

The work is a translation of *Der Glückritter*, or *Soldier of Fortune*, the libretto of which is a joint effort of three writers, Richard, M. Manstadt and Bruno Zappert. The score is by Alfons Cailbulla, a rising young composer of the Viennese school, known to the public by the production of *Amoretta* and by numerous waltz melodies. His bias as a writer of dance music, has imparted a happy feeling to the opera which will doubtless render its success very lasting, as all the numbers have a melodic rhythm equally adaptable to song and dance; indeed they are most in waltz or minuet time; the result being a catchiness of pleasing character. This was very noticeable in a delightful female quartette of principals in the last act, upon the subject of the King's victory, sung and danced to a minuet motif which was honored by a triple encore.

The play opens in old Parliament Street, at Whitehall, at the period immediately preceding the Restoration of Charles II., and the audience scene painted by Richard Manstadt for the occasion displays the towers of Westminster looming up in massive grandeur. Lady Beatrice Hamilton (Marion Manola) is the niece of Lord Middlefitch, the Lord Mayor of London, who is plotting on behalf of the Queen. She has a confidante, Nancy (Annie Myers), and a chapman, Rosana (Laura Joyce-Bell). The other chief conspirator is the Duke of Montrose (Charles W. Dungan). It is May Day morning, and the public is let into the secret that the Queen of the May is the Queen herself, and that the signal of victory will be the ringing of the city bells. A beautiful sextette advises the Queen to be prudent.

A soldier of fortune, Harry Macdonald, a young Scottish laird (Eugene Oudin) and his Squire Toby (Digby Bell) arrive in London at a critical moment, prepared to take in any cause of either love or war. They are brave, passionate and hungry. They are seeking an inn and inspire of Lady Beatrice, the way to the Brown Bear. According to accepted comic opera tradition's love at first sight happens between Lady Beatrice and Macdonald. The lady discovers her love in a pretty song, which was encored.

Beatrice enlists him in the cause of the Queen. The May-pole festival takes place and the Queen (Harriet Avery) presides over them. Harry Macdonald has a remarkable resemblance to the King and is persuaded by Lady Beatrice to run risks, by allowing himself to be captured by the Mayor who is her Uncle, but of the Roundhead party. In the meantime however he becomes a guest of the Mayor who promises him the Colony of a regiment. His hungry servant Toby, goes with him and is at last able to get something to eat. During his repast the two spies of the Mayor, Giles (Jefferson de Angelo) and Stiles (J. J. Raffael) place themselves behind a practicable picture of two portraits in one frame from whence they watch their visitor. Most amusing comedy business occurs in connection with this when the hungry Scotchman suspects the picture, and proposes to make the faces targets for his pistol. When Macdonald and Toby leave the apartment, Lady Beatrice enters it through a secret panel, accompanied by Nancy. They inspect the baggage of the soldier of fortune, and finding the purse empty, Beatrice places a ring in it and retires through the secret panel. Macdonald returns, and finding his papers disturbed and the ring in the purse, sings a song to an admirable waltz movement. Macdonald is afterward condemned by the Roundhead party to be beheaded, but escapes by the contrivance of her lover.

Ultimately the King is restored to his power, the Queen prevents the soldier of fortune from all danger and the lovers are rewarded for their constancy.

The highest praise probably falls to the share of Marion Manola, whose singing and acting of the part of Lady Beatrice was in all respects admirable. She fully deserved the

enthusiastic encores and calls she obtained. She was completely at home in her part and looked lovely in her May-queen costume. Harriet Avery, the possessor of a very fine voice and much acting ability, showed signs that she will become distinguished upon the operatic stage. Her method in recitative partakes of the style of grand opera, and although betraying a like nervousness in her first serious appearance, in an important New York piece, her experience with the Boston Ideals stood her in good stead, and she created an exceedingly favorable impression. As the Duke of Montrose Charles W. Dungan presented a princely appearance and was one of the central figures of the opera. He was in excellent voice and his acting was spirited and manly. The floral decorations of the first act were designed by Edward Siedel. The final tableau of the second act, showing the King's Royal Court, was brilliant. Plump and portly little Annie Myers carried the house with her vivacity and "Snow" song. Laura Joyce-Bell had but little to do, but did it with all her peculiar and characteristic ability and wit. The other principal ladies whose singing helped to carry out the design of the opera were Josephine Knapp, Louise Edgar, Florence Willey and Lacy Flisley. Eugene Oudin played Macdonald, or rather sang it. His fine baritone voice was in perfect order, and his command of it admirable. The part is one which affords scope for acting to a far greater extent than he appears to have natural powers for. Edmund Stanley took the part of Count Wilmore, and did well in it. The comic roles were strong and well-balanced in the cast. The fascinating Scotchman represented by Digby Bell the Lord Mayor's "myrmidons," acted by Jefferson de Angelo and John J. Raffael, and last, not least, the political turn-out Lord Mayor, played by De Wolf Hopper, furnished throughout the opera a kaleidoscopic, changeable stream of "excellent fooling" that kept "washed smiles" upon the faces of the most hardened playgoers present. It was kept by all the four comedians very much within the lines of legitimate comedy, and was not disguised and overloaded by excessive burlesque. The situation of the Lord Mayor on Moving Day with a stove, a wheelbarrow and a cage of canary birds, was funny in the extreme from its absurd incongruity. The chorus did admirably, the stage pictures were so effective that a curtain rise was called for at each, and the costumes and scenery were decidedly pretty.

STAR—JOCELYN.

Lord XIII.....	Charles P. Gottbold
Prince Saviani.....	Wilton Lackaye
Philip de Belmont.....	Frank Lander
Charles de Belmont.....	Conway Carpenter
Henry de Belmont.....	Albert Roberts
Gaston Marcel.....	James E. Wilson
Agnes.....	Harry Gwynette
Captain.....	William Mason
Michael.....	E. Tom Webster
Edith.....	Vernor Chapin
Henri de Montaigne.....	Mrs. Charles Watson
Countess.....	Viola Black
Joseph.....	Rose Coghlan

Romantic plays are not generally hankered after by the public and *Must* public of our day, and for that reason Charles Coghlan's drama, *Jocelyn*, which was presented by Miss Coghlan at the Star Theatre on Monday evening, before an applauding audience, won its success the more deservedly.

The scene of the play is laid at Angers in Anjou in 1560, a time when France was shaken with the feuds of the Catholics and Huguenots and when the sword usurped the functions of law and justice. Jocelyn, the Chateleine of Belmont, and her three brothers have inherited an equal amount of family pride and poverty. She is prevented from wedding Gaston Marcel, an honest advocate, whom she loves, because he is not of noble birth. Prince Saviani, the son of a free booter—a titled libertine and adventurer, has seen Jocelyn and become enamored of her beauty. He offers his hand and is rejected. Then he plots to get her brothers out of the way, since they are the obstacles to his forcibly effecting his desires. Philip, the eldest, is lured to a rendezvous at the Prince's residence, with Saviani's mistress, Mme. de Montaigne. The sister and younger brothers discovering his absence, follow him. The three brothers are slain by Saviani's men, and Jocelyn, seeing their death, loses her reason. When she has recovered sufficiently, Saviani prepares for a hasty marriage. The necessary legal papers are brought by Gaston, who has received word that Jocelyn is in danger. He makes a delay by subterfuges until the Mayor of the town arrives with a guard and blocks the villain's game. In the last act Jocelyn, dressed in her brother's attire, seeks out Saviani and kills him in a duel. The King arriving opportunely Gaston is made a noble, Jocelyn is given Saviani's estates and everything ends happily.

The play is ingeniously constructed, many of the situations are dramatic and the dialogue is pointed and clever. But Jocelyn is chiefly admirable for its peculiar fitness for presenting Miss Coghlan at her best.

Miss Coghlan is neither a subtle, nor a delicately constituted artist. Her swinging style, her voice and person are better adapted to melodramatic or romantic parts than any other sort. She cannot compel tears but she

can evoke admiration for her dash and picturesqueness. In Jocelyn she has a role which suits her capably. In the heroic situations she reached the plane of real effectiveness, and in the last act her spirited foiling drew forth lavish applause. Miss Coghlan has never been seen under more favorable conditions. Her welcome to the stage, with which she was so long identified, was vociferously cordial, and during the evening flowers galore were handed to her across the footlights. It was probably the most successful event in her career.

Mr. Lackaye gave a remarkably skillful performance of Saviani. So great is the advancement that this work marks in the artistic progress of this actor that it justifies our placing him among the cleverest and most promising young men before the public at the present time. It is no more than justice to say that Mr. Lackaye fairly and equally shared the histrionic honors of the occasion with the star.

Another very excellent performance was the Michael of Mr. Webber. For elaborate and artistic characterization of a difficult description this minor part, as treated by Mr. Webber, surpasses anything in a similar direction that we have seen this season.

Messrs. Lander, Carpenter and Roberts were efficient as the brothers, and also in the parts of the Prince's retainers, which they doubled. Mr. Wilson was a handsome Marcel, but his affected elocution became very tedious. Mr. Chapin was excellent as the sturdy Blaisois. Mrs. Watson made a beautiful and intelligent Mme. de Montaigne. She should rely less upon her eyes for startling effects, however.

The costumes were good, the scenery bad.

UNION SQUARE.—A WOMAN'S STRATAGEM.

Baron de Mordant.....	Frank Mordant
Henri de Mordant.....	J. M. Colville
Gustave de Grignon.....	Charles Glenny
Brigadier.....	Victor Harmon
Leon de Villagostier.....	Lella McCord Wolstan
The Countess d'Astrol.....	Helen Barry

On Monday night of last week the new Union Square Theatre was auspiciously opened, Helen Barry appearing in an adaptation of Scribe's *Bataille des Dames*, christened *A Woman's Stratagem*. There was a large audience, composed of regular first-nighters and people of fashion. The beautiful theatre—which has already been described at length in this journal—was found to have a refined and exquisite interior, fully equalling the claims made for it by Manager Hill and the glowing descriptions of the reporters. It is light, brilliant, but not gaudy in decorations, and as safe as iron, brick and mortar used under the supervision of the watchful authorities, can make a playhouse.

Scribe's piece deals, as readers of French dramatic literature know, with intrigue in its most ingenious phases. The plot is the slenderest thread imaginable, but it is manipulated with a grace and deftness that are amazing. The dialogue, in its English form, is not especially witty or pungent, but it is brisk, at least, and sustains the interest. The book is as light as a soap-bubble, and scarcely more likely to float for a considerable period of time.

Miss Barry was not intended by Nature for a comedienne—she isn't built that way. Immature in stature, slow and cumbersome in movement, her presence in Scribe's piece reminds one of a mailed Amazon among a lot of Dresden shepherdesses. But in the delivery of the Countess' lines she showed a certain facility and her acting was frequently spirited and intelligent.

Mr. Colville made a lively and pleasing Henri, albeit his facial play was somewhat exaggerated. Mr. Glenny was deliciously amusing as the pusillanimous de Grignon. Mr. Mordant's Baron was provocative of laughter, but it was a coarse-fibred characterization nevertheless. Perhaps it is best described when we say that it about equally displays this gifted but uneven actor's strength and weakness. Miss Wolstan was a colorless Leon and Mr. Harmon a typical Brigadier. The play is exquisitely mounted.

Since the opening performance the attendance has been large.

NIBLO'S—ERMINIE.

Erminie with its charming music, topical ditties, and pleasing dialogue, attracted a large house to Niblo's on Monday night, the elements to the contrary notwithstanding. Isabelle Urquhart appeared to advantage as Erminie. Anna O'Keefe made a pretty Cerise, Katie Gilbert, with much grace and *chic*, was a fascinating Javotte. J. H. Ryley and Mark Smith as Cadeux and Ravennes respectively, were as usual, decidedly amusing. Charles Campbell, who has an excellent voice, made a handsome Eugene; George H. Broderick, as the Marquis, and Richard Cummings, as the Chevalier, were capable. Mrs. Potter next week.

PEOPLE'S—THE HIGHEST BIDDER.

A large and interested audience greeted E. H. Sothorn in *The Highest Bidder* at the People's on Monday night. Mr. Sothorn repeated his successful illustration of the love trials of Jack Hamerton.

C. B. Bishop's work as Bosham Cheviot

was warmly appreciated, while Belle Archer as Rose Thornhill looked pretty and acted sympathetically. Rowland Buckstone, Herbert Archer and Kate Pattison were all earnest and efficient. Next week, *The Wife*.

THIRD AVENUE—HAZEL KIRKE.

The old Madison Square success, Hazel Kirke, with C. W. Couldock as Dunstan, was well received by a large audience at the Third Avenue on Monday. Mr. Couldock was as effective as usual, and was supported by a capable and painstaking company. Next week, Florence J. Bindley in *Dot*.

WINDSOR.—THE RUNAWAY WIFE.

McKee Rankin, supported by Mabel Bert and a fair company, commenced a week's engagement at the Windsor Theatre on Monday. A large audience was present. Mr. Rankin as Arthur Eastwin, the blind husband, did some clever work, and Miss Bert as Lady Alice was satisfactory. Next week Paul Kauvar.

THALIA.—PAT'S WARDROBE.

Judging from the size of the audience at the Thalia on Monday night, Pat Rooney must be a great favorite with the East-siders. Pat, in *Pat's Wardrobe* receives capable assistance from his clever daughter Katie, and between them a capital evening's amusement is furnished. Next week, Lee Lamar in *Fate*.

DOCKSTADER'S—KELLAR.

A slight change of bill took place on Monday evening at Dockstader's, where Kellar holds forth to the astonished and uninitiated. One of the new features is an automaton girl that draws portraits of celebrities on a black board, and is quite mystifying. Some other changes, together with the old programme, make a very enjoyable evening. Charles E. Steen and Mrs. Steen are very entertaining with their second-night reading. Not the least amusing part about their performance is their use or misuse of the Queen's English. Mr. Steen very frequently exclaims triumphantly, "You see, she knowed all about it!"

TONY PASTOR'S.

At Tony Pastor's Theatre on Monday night an excellent vaudeville performance was given, the only fault—if fault it was—being the length of the performance. Sheffer and Blakely, who are two of the cleverest negro comedians on the stage, kept the audience in a continuous guffaw by their antics, while Ed. French, the banjoist, was up to the times in his jokes and songs. John Daly and Annie Devere, Magraw and Mack and the Harts are three teams able to furnish an entire entertainment themselves, and when to them were added Maggie Coleman, W. H. Barber, Fred Watson and Prof. Harper, the pleasure derived by the audience can be easily imagined.

GRAND.—CLANCARTY.

Mrs. Langtry returned to the city on Monday night, opening at the Grand Opera House to a large audience in *Lady Clancarty*. The play is so well known that there is no necessity for extended notice. In it Frederick Everill plays to perfection the role of King William III., and outside of his acting there is not much to praise.

THE MASK OF LIFE IN BROOKLYN.

John A. Stevens' new romantic drama, *The Mask of Life*, was tried on the Eastern District last Monday night with marked effect at the Lee Avenue Academy, the audience being roused to enthusiasm at intervals and the actors receiving numerous recalls. The piece has been given high praise by Southern critics and will doubtless prove a success, as it is based upon a strong and interesting story and contains many thrilling situations.

The play, however, is heavily handicapped by such expressions as "Aha!"—"I see it all."—"Tis he!"—"Tis he!"—"What have I done?" etc., etc., which are out of place in a drama of such merit as Mr. Stevens' undoubtedly is, and especially so in a modern Russian play, which is apt to be like the justly celebrated little girl with the curl in the middle of her forehead.

The cast was effective, the author doing good work as Count Vladimir, while Tessie Butler distinguished herself in a soubrette part. The costumes were excellent in every particular.

AT OTHER HOUSES.

Captain Swift continues to interest good-natured houses at the Madison Square. The title character is fascinating, his adventures absorbing, the characters are well-nigh perfectly played—and there you are! On Friday afternoon Manager Palmer will give a benefit for the Actors' Fund, the institution which is the apple of his eye. Coquelin and company will appear in Moliere's *Les Precieuses Ridicules*, Daly's company will give an act of *The Railroad of Love* and Coquelin and Mrs. Booth will do *The Silent System* again, in English. There will be a large house, of course.

Academy—Old Homestead—good houses—same old story.

A Gold Mine seems to be drawing a profit

able patronage at the Fifth Avenue. The houses may not be so large in cash as in persons, but that is Mr. Goodwin's business.

A *Midnight Bell* still tinabulates successfully at the Bijou. It will probably run well into next month, although a successor has already been selected by Manager Rosenquest.

The County Fair, with Neil Burgess, is attracting a steadily large attendance at Proctor's Theatre.

4-11-44 is shortly to be superseded by another revival of a popular piece at Harrigan's Park Theatre.

Little Lord Fauntleroy has only a few weeks more to run at the Broadway. They will, doubtless, be weeks of prosperity. The Oolah will be produced afterward by Francis Wilson, who will be one of the foremost in the triangular comic-opera rivalry which will mark the Summer season in the metropolis.

The Howard Athenaeum company is popularizing vaudeville with frequenters of the Standard.

The Marquise is doing well at the pretty Lyceum. The piece is saved by the acting.

Nadja's 250th draws nigh. The Casino management will celebrate it appropriately.

Duncan Harrison has returned to his part in *The Paymaster* at the Fourteenth Street, having recovered from the effects of his accident. Charles Stowe's new play, *An Iron Creed*, will be produced there next Monday.

HERRMANN'S ENTERPRISES.

Herrmann intends branching out quite extensively as a theatrical manager next season. Besides his personal tour he will send on the road the Broad Street Theatre \$30,000 production of *King Cole II.*, the pantomimic opera by Woolson Morse, and a new entertainment to be styled Herrmann's Trans-Atlantic Refined Vaudeville. The company for the latter is now being organized in Europe. This piece is to be presented only in the leading legitimate theatres of America. He will also have a spectacle entitled *Le Petit Poucet*, which ran for two years in Paris, and which is to be produced here with all the original costumes, scenery and effects.

In addition to all these enterprises Mr. Herrmann will still continue as the proprietor of Herrmann's Broad Street Theatre, which now ranks as one of the most popular theatres in Philadelphia.

DOVETTA AT THE STANDARD.

The report that Mrs. E. Marcy Raymond paid Manager Duff a stipulated sum for the production of the new comic opera *Dovetta* is without any real foundation. Such an idea has presumably been evolved simply because Mrs. Raymond does not happen to be well known to the dramatic world and has the still greater misfortune to belong to "society."

Mr. Duff has heard all the different attempts of native composers, and *Dovetta* is the first that he thought worthy of serious consideration. He accepted the opera after mature deliberation and not until he had been favored with the opinions of those who were presumably competent to judge of its possibilities. But Mr. Duff accepted the work in the same manner as he would, had it come through the regular channels and not for any monetary consideration. If there had been any such arrangement *Dovetta*, which was offered to nearly every operatic manager, before it fell into his hands, would have been a recorded production ere this.

Possibly the lavishness characteristic of *The Queen's Mate* will not be duplicated in this instance, though Mr. Duff states that nothing will be spared to make it a success. Eaves is at work on the costumes and Hoyt on the scenery. The phases of life as seen in Washington, D. C., in Arizona and New Mexico should make considerable variety possible, in the work of these artists.

The cast engaged consists of the following people together with a chorus of fifty: Fatmah Diard, Rose Leighton, Pauline Markham, Ruby Stuart, Hattie Delaro, Harry Brown, W. S. Rising, Frank David, Joseph Lynde (late of the Emma Juch company) and William Robinson.

Rehearsals have commenced. Mrs. Raymond, the composer, is a constant attendant.

THE PERENNIAL PIRATES.

The recent articles in *THE DRAMATIC MIRROR* have caused playowners to be more vigilant in protecting their rights. This week Manager T. C. Howard, of the Fate company, claims that the Francesca Redding company is playing a pirated version of *Fate* entitled *Rose Cottage*. Mr. Howard states that Charles R. Gardiner has given him the sole legal right to present *Fate*. He also charges the Lillian Kennedy company with intending to present *Fate* under the name of *Muggs* at Proctor's Theatre, at Lancaster, Pa., until he prevented them from producing it.

RECENT ENGAGEMENTS.

Mrs. E. M. Post has been secured for Calder's Cheek company, to play her original part; Kate Lester for the Zitka company; Eva Pollock for Sanford's *Under the Lash* company; Mrs. Nellie Hamilton for the Over

the Garden Wall company; Belle Stapleton, Hattie Schultz and Walter Plough for Katti; Hubert Wilke for Francis Wilson's Opera company.

THE HANDGLASS.

The Spring is indeed here. The voice of the elephant is heard in the land and the howling swell goes down town mornings without an overcoat.

A new version of the Greek play is being prepared for presentation in St. Louis. It is to have three rings and a tank, and will doubtless find favor with the cultured scribes of that city.

A Society for the Prevention of Cruelty to Tenors has been agitated among the girls of Murray Hill. Strenuous efforts are being made by the fair champions to obtain appointment upon the Stage-door Committee.

Barnum feels hurt. A big, bold, bad brigand who measured ten feet high, was recently executed in Italy. The revered showman considers this a waste of good material and says that the late lamented would have had a great run with the circus.

A Snake is being exhibited in a Detroit museum this week which twines itself around the arms of a lady who has owned it since her childhood. It refuses to be separated from its mistress and is quite a jolly little chap all round. This sounds like a "Sunbeam," but it isn't. It's a fact.

The *Philadelphia Times* thus criticizes Marie Jansen in the ballet scene of *Nadja*: "No one but an Italian can wear such a ballet dress as Miss Jansen wore last night and seem unconscious of its brevity." We hesitate at questioning a matter of such vital importance with our esteemed contemporary, whose opportunities for investigation in this direction have been, do doubt, varied and interesting; but we would say that Marie certainly comes as beautifully and religiously near the Italian idea as it is safe to do in New York.

Says on exchange: "A well known English leading-man has an unfortunate mannerism. I have heard people declare he was intoxicated when there was not a word of truth in it. It is just that peculiar motion." It is, indeed, a peculiar motion. "Mannerism" is a new and happy way of expressing it that could not be improved upon. Caraway Bones alluded to it as "An Awful Jag." DeWolf Hopper, in moods of merry playfulness, is wont to call it "A Bad Case of How-Came-You-So?" while Harry Paulton, in blithesome moments, delicately referred to it as "Having his earrings in." But for unique refinement of expression, that is alone worth the price of admission, "mannerism" commends itself. But that "peculiar motion" accompanies it—every time.

The star actresses that are doing Western tours tremble, in fluttering apprehension, during their first performance, uncertain whether the morning's paper will contain a scathing denunciation, or if it will be recorded therein, in the chaste phraseology of the Occident, that she "got there with both feet."

The *Nashville Banner* tells us that the Annie Pixley company lost "Bennie," their performing dog, at a Memphis theatre recently. The animal went through his act of lying on a sofa for some minutes, and then walked behind the scenes, curled up and died. This item contains one of the most unkind reflections on Memphis audiences that we have yet seen.

James Whitcomb Rielly and William Edgar Nye are enjoying a very successful tour through the Western states, the combination being known as the "Poet and his Lyre." Mr. Rielly is, of course, the Poet alluded to.

The *Chicago Indicator* contains this note: The lithographs of Pauline L'Allemand displayed about town this week represent her as a masculine woman of advanced years with a tendency to insanity. She has sufficient grounds for damages.

Miss L'Allemand has probably become accustomed to little things of this kind. A New York paper recently, being short of an illustrated heading for an article on a popular actress, ran in a *Before Using* cut from the advertisement of a popular cosmetic.

Her music stand was filled with classical sonatas and Tosti's sweetest songs, but when he called inadvertently, one Lenten afternoon, he found her practising Fred. Leslie's "Killaloo."

A fashion exchange evolves from its inner consciousness the following:

Shoes are slightly pointed at the toes and are cut down deep in front. They have plain pompadour heels. A narrow strap holds the shoe over the instep; this strap runs through an oblong buckle of French brilliants.

We record this sad intelligence with a heartfelt pang. The carpet slipper, with *retroussée toe* and *decollete heel*, apparently must go.

PROFESSIONAL DOINGS.

SPECIAL arrangements are being made for the extraordinary engagement of Frank Daniels in *Little Puck*, at Baltimore and Philadelphia during the present month. The advance sale of seats in both cities is already very large, and in the latter city nearly two-thirds of the seating capacity has been disposed of.

CONTRACTS were signed last week for the production at the Madison Square Theatre, commencing on May 6, for a run, of *Featherbrain*, with Minnie Maddern in the title role. The play will be specially gotten up, with a cast thoroughly suited to the peculiar parts required. *Featherbrain* ran an entire season in Paris a year ago, and for six months at the Criterion Theatre in London, after which it was successfully produced at the Boston Museum. Last season it was to have been given at the Lyceum Theatre, but the success of *The Wife* prevented, although the company was thoroughly rehearsed, the scenery built and the wardrobe secured. The production will be given at the Madison Square Theatre under the direction of Arthur E. Miller, Minnie Maddern's manager, and Charles Frohman.

THOMAS Q. SEABROOKE wishes it stated that he does not play in *The Old Homestead* next season. Since it became known that Denman Thompson had his eye on a clever actor to play the part of Joshua Whitcomb on the road, almost all of Mr. Seabrooke's acquaintances have extended him their congratulations. Mrs. Seabrooke (Elvia Crox) is the latest to succumb to tonsillitis. Her place in *A Midnight Bell* has been taken by an understudy.

It is announced that Lydia Thompson has decided to remain in this country and manage her own company of burlesquers next season.

Duncan B. Harrison, who was severely hurt while taking the dive in his play of *The Paymaster* last week, had sufficiently recovered on last Thursday night to resume his place in the cast.

J. CHARLES DAVIS has gone to Boston on a short trip in the interests of H. C. Miner.

J. S. NUGENT is negotiating with Charles Barnard for a new play containing very novel effects which, if secured, will be produced at a New York theatre.

MART. HENLEY is authority for the statement that ground for Harrigan's new theatre will probably be broken about May 1.

THE scenic artists of the Broadway Theatre are hard at work and are making rapid progress on the Oolah scenery.

GEORGE KREWOLF and "Patsy" O'Brien will shortly take out *Dreams*, with Tim Murphy as the photographer, opening the season in Newburg on April 22.

ON Saturday last J. M. Hill signed contracts with Charles Frohman and H. A. Rockwood for the production at the Union Square Theatre of Robert Elsmere, to follow Helen Barry.

BESSIE SANSON, the lively little soubrette of Frank Daniels' *Little Puck* company, has at last been forced to retire for a short rest, after battling with throat troubles for the past few weeks, that affection finally ending in the epidemic, tonsillitis. The little lady has been a hard worker, and much regret is expressed at her retirement. Her place is being satisfactorily filled for the present by Jennie Stetson, the understudy for the part.

HARRY CORTISS, a clever young journalist who has entered the ranks of the profession as a business manager, will sail for Europe on May 11 in the interests of the Drury Lane Burlesque company, a new vaudeville organization which will open its season on Sept. 2 next.

CORINNE is meeting with great success throughout this State. At Rochester on Monday night two dollars was offered for standing room.

MAMIE CONWAY and Steve Corey have been engaged to support Ed. J. Connelly in *A Soap Bubble* for the balance of the season.

GOV. TAYLOR and staff and the members of both houses of the Tennessee Legislature witnessed John Wild's performance in *Running Wild* at Nashville, Tenn., last Wednesday evening.

It is stated that Manager William J. Gilmore, of Philadelphia, intends sending his *Devil's Auction* and the *Twelve Temptations* company to Australia next season, and that George H. Murray will prospect the country in his behalf this Summer, leaving San Francisco about the middle of July.

THE *Twelve Temptations* company will not close its season, but will continue right along, opening at the Grand Opera House in San Francisco about the middle of June for an extended season. The piece has been vastly improved since the New York presentation, and has been liberally received throughout the country.

TOMA HANLON, soubrette of the He, She, Him and Her company, made herself a great favorite in Boston last week, and the Sunday papers pronounced her the best actress of her class ever seen in that city.

VERA BEDELL is a recent addition to the He, She, Him and Her company.

ULLIE AKERSTROM, who will soon produce her new play, *Annette, the Dancing Girl*, at the Star, is a New Yorker by birth, her father being a Swedish gentleman and her mother an English woman. Miss Akerstrom is highly educated, and a few years ago was a writer for the *Chicago Tribune*.

C. B. HANFORD has recovered from his recent severe illness, and will shortly appear with the Booth-Barrett-Modjeska company.

A NOVEL by Emma V. Sheridan will shortly be published through a syndicate in a number of leading newspapers throughout the country.

NEXTOR LENNON played the role of Paul Kauvar in Milwaukee recently, owing to the illness of Joseph Haworth, and made a hit in the part, the press complimenting him on his spirited performance of the role.

THE tour of Morris' Equine Paradox is being booked at Winnett's Exchange.

THE Webster-Brady She company is still on the road. The present is the ninety-first week of the tour.

W. W. RANDALL, the well-known booking agent, reports that his business is larger and better than ever before. Among the attractions for which he is booking time are: Richard Mansfield, the Boston Ideals, Paul Kauvar, Marie Wainwright, Louis James, The Still Alarm, Keller, The Excels, A Midnight Bell, Said Pasha, A Brass Monkey, Herrmann and his attractions, The Paymaster, Mr. Barnes of New York, Mestayer-Vaughn in *The Tourists*, Lights and Shadows, After Dark, White Slave, Helen Danvray, Wm. Terriss and Miss Milward in *Roger L'Houte*, Barry and Fay, Dockstader's Minstrels and Mankind, Mr. Randall contemplates enlarging his present spacious and elegant quarters in the near future, and he has plans under way that will completely eclipse his present fine suite of theatrical offices.

Zozo will close its fifth season on the 12th inst. at Poughkeepsie preparatory to arranging for its California Summer trip.

CHARLES REED has been engaged for the character part in *A Noble Son*, to be produced at Niblo's Garden on May 13.

THE negotiations by which Herrmann, the magician, was to have obtained control of Harrigan's Park Theatre have fallen through on account of the refusal of the owner of the property to lease it for a longer period than four years.

HERRMANN, who plays this week in Boston, comes to the Grand Opera House during the week of April 15, and to the Grand Opera House, Brooklyn, the week following.

THE first American tour of Herrmann's Trans-Atlantic Refined Vaudeville will open at the Grand Opera House, Chicago, on Sept. 15.

LILLIAN P. BEAC will be tendered a complimentary musicale by her friends on Thursday afternoon, the 11th inst., at the residence of Mrs. M. P. Grace, 841 Madison Avenue. Mme. Elsa Hofman, of the Imperial Court Theatres of Berlin and Vienna, will give the monologue, *Antour du Berceau*, translated for her by William B. Waring, and will also be seen and heard in *Der Prozess eines Kusses*, another monologue. Mme. Xenophon Baltazzi, the wife of the Turkish Consul in this city, and F. P. Mackay will appear in an act of a play.

KATE CLAXTON has arranged with Gustave Frohman for the latter to take charge of all her business interests. Mr. Frohman is therefore at liberty to negotiate for the production of *The World Against Her* and *The Two Orphans*.

MAGGIE MITCHELL is considering the production, after Lent, of a new comedy, the scene of which is laid in this city. Its author is Almira Strong, lately leading lady of Miss Mitchell's company.

SYDNEY ROSENFELD is arranging to take out his opera, *The Lady or the Tiger*, next season.

MISS J. MOWBRAY, a protégé of Mrs. Potter, has, it is said, shown marked dramatic ability. She originally appeared in a small part in *Cleopatra* but was afterwards given the part of Olympe in *Camille* and did so well that she is to have a responsible position next season. Mr. Bellow speaks of her as a very promising girl.

MAUD WHITE, who made a decided hit in Richard Mansfield's company in England, has been re-engaged for that organization for the season of 1899-90.

KING COLE II., which is to receive its first production at Herrmann's Broad Street Theatre, Philadelphia, on the 22nd inst., is to be given for ten weeks at the Grand Opera House, Chicago, during the Summer, after which it will be put on at a theatre in this city.

THE second benefit entertainment given in behalf of Evelyn Champney, the well-known writer and dramatic reader, will take place this (Wednesday) evening at Lyric Hall, Sixth Avenue and Forty-second street. An excellent programme has been prepared, and the entertainment promises to be a success. Miss Champney will read several selections.

SIXTY members of Company H, of the Seventh Regiment, will witness *The May Queen* at Palmer's Theatre on next Wednesday evening (the 10th inst.).

JOHN T. KELLY has been re-engaged for Hallen and Hart's *Later On* company for next season at an increase of salary.

THE business done by T. H. Winnett, at his Amusement Exchange, since its removal to No. 1,267 Broadway, has largely increased. Besides routing and booking attractions, and representing both managers and theatres, Mr. Winnett organizes companies and attends to negotiations for the sale of plays.

AFTER DARK will be produced at the People's Theatre on May 20, under the direction of Webster and Brady, in a most sumptuous manner. The scenery will be new and will be painted by Harley Merry, and the company will be a very strong one, Bobby Gaylor having been specially engaged to appear in the concert-hall scene.

NEXT season's tour of T. H. Winnett's *Passion Slave* company will be its farewell. The season opens in September, and the play is booked solid for forty weeks.

WILLIAM FAVERSHAM will be seen in the New York production of *Featherbrain*, in the rôle of Valentine.

REHEARSALS of *La Mexicana* at the Casino were begun yesterday (Tuesday).

JULIUS CAHN has severed his connection with Phil Lehman and the theatres of that gentleman's circuit, and is now acting in advance of *A Legal Wreck* company.

THE floral offerings showered upon Rose Coghlan, on her first appearance in this city in Jocelyn at the Star Theatre on Monday night were only equalled in the history of that theatre, on the occasion of Sarah Bernhardt's first appearance in this country.

LAVENDER STREET.

The wild winds may whistle and roar, out among
The bare plains, as they race out to sea,
Where frigates and challenges are battered, and flog
Pathos deep, when the storm king is free;
But tenderly, lowly and sweetly they sing
When they turn round a corner, and meet
A row of low houses, to which the vines cling,
For they know they're in Lavender Street.

It's miles from the hurry and jostle and roar,
And the dust of the barbed town;
The angels of God from the freeway above,
On that street look lovingly down,
They know that an angel is back of that vine,
With a face just as gentle and sweet
As the sunset and sunset in their world or mine,
The dear life of Lavender Street.

They know that she visits the sick and the poor,
Spreading gladness wherever she goes;
They know, and I know, that her soul is as pure
As the soul in the heart of a rose.
They hear the sweet song that she sings to the stars,
As her flower-like hands and her feet
Keep time to the rhyme in a poet's soul born,
Far away from coast Lavender Street.

They see her each night, as she kneels by her bed,
For her true eyes then look into theirs;
And to her from heaven a blessing is sped
As tender as one of her prayers.

Ah! they love her so much! and that's why my heart,
When away from here, beats a retreat,
From my heart to hers—from the barbed town—
To her house in Lavender Street.

JOHN BARRY McCANN.

THE ACTRESSES' CORNER.

REST.

You must have it! Not only for body and
muscle, but for heart and brain.

It is not enough to form and keep to the
habit of taking a sleep every afternoon. From
it you may get up physically rested, but dull,
stupid, discouraged and inclined to think life
worth very little and "play acting" worth
less. You must rest in other ways, too.

Drace up for a stiff walk all alone, right out
of the small town you are playing in, to the
hills about it. You find it a relief to get tired
—it's such a different sort of tired from the-
atre and work weariness.

Chinking hills is a genuine rest to the part
of you that, usually, does nearly all the work.

At the top you sit panting and worn out on
a fallen tree or a big rock or a friendly fence.
The wind blows so sharply that your hat has
to come off and your beautiful bangs are
puffed back from your forehead.

About this time of year the wind is cold,
too—so cold that presently your forehead
aches. It's good to have it ache from the
outside, isn't it? Cheeks and lips tingle with
cold. Presently, though, the blood starts
and they tingle with a warm, exhilarating
glow, and you begin to feel jolly good and
kind of being alive.

You notice the crackling rustle of the wind
through dry branches and clinging dead
leaves. You catch the cluck of chickens and
the old-time cawing of crows. Did you
ever notice it before? The cock is always
crowing in the country; even Mother Goose
gave us an impression that he only crowed in
the early morning, when the sun rose. But
it is 3 p. m. and he's crowing!

Down in the valley from which you have
climbed there is a faint mist. Up here every-
thing is clear and snow clings in many places,
hanging out the "high lights" in Rembrandt
fashion.

The hills about are brown and look un-
shaven. As you see the rough line of trees
against the clear gray-blue sky, you fancy the
old earth a big, brown cocoon, from which
butterfly Spring is going to burst, and you
think yourself quite poetical, and laugh up
there on the rock all to yourself.

Life isn't so bad after all! Think of the
people down there in those toy houses in the
valley—houses for all the world like the
wooden ones you used to play with long ago—
not so very long ago either, it seems just now.
Think of these people! It never occurs to
one of them to come up and feast on fresh air
and blue sky and brown hills! Better your
life, after all; better a body full of nerves that
can tingle as yours do now and a heart that
can beat all through you, even though the
tingling often means misery and the heart
beats eggs to kill you—still better such than
a placid, untroubled, untroubled nervous sys-
tem and a cummy sponge of a heart that
squeezes thick red through a sluggish body.

Why! the only life in the world is yours—
isn't it? Free and able to feel everything
heavily—happiness and pain, too!

Then you toss up your hat and, holla once
or twice to see if there isn't an echo some-
where and, all of a sudden, you are hungry.
Even the thought of your one-dollar-a-day
home dinner does not daunt you.

You start on a canter down the hills.

Of course, when you get down you realize
you have been enthusiastic and slightly in-
temperate, but to have had an hour of swift
running blood, deep breathing and cheery
self-content, has brushed the cobwebs away,
and though you are a bit footsore and "tired,"
you are rested, heart and head.

Or you get the rest in some solemn country
greenery, you run across in your walk.

It is very quiet there—there are so many
overgrown trees, and the wind through them

sounds muffled and quite, as it does not
where there are lots of leaves to shake and
rattle.

"Jane Endicot, died 1792." In a few mo-
ments Jane is a great comfort to you. She
probably had a much worse time than you,
yet she's all right now.

Things don't amount to very much anyhow
—that is, unpleasant things—and, thank
Heaven! the blood still runs in your veins
and you have plenty of time to work out
pleasant things, and even great things.

That's a big advantage you have over
Jane!

You lean your head forward on the stone
and everything grows peaceful and possible
to you. The restfulness of the end we are
all sure of comes in upon you. The mother-
hood of the soil about you somehow makes
you willing, for the moment, to think your
loneliness unnecessary. You will lie down
some time with your head in your mother's
lap and the kiss of her soft, warm lips will
close down your eyes with rest so sure. You
guess you can stand weariness and worry
every day, after all!

It comes to an end—it comes to an end!
And you say, gently, a good-bye to Jane and
go home feeling better. Life is as real to
you as ever, but, somehow, you are rested.
It ends soon; therefore, one must work hard
and do a great deal! It ends soon; therefore
we need not mind the worry and the hard
times.

May be you can't get out but the sunshine
floods through your window and makes a big
square on the floor.

Into the square draw your lounge if you
have one or if you haven't lay your shawl and
a pillow on the carpet and yourself on them.
Bliss, horrors, loneliness, discouragement,
all evaporate in a golden mist. Presently all
the world is a bubble, or a golden goblet of
wine, and the goblet is at your lips.

You lay your hands closely over your open
eyes and you see the bright blood in scarlet
lines between your fingers. You get alive
and tingling with life and warmth through
your every vein. If you draw your shawl
close around you and turn your head from
the direct golden fall and drift into sleep it is
sleep out of which you will wake "rested."

Perhaps it is an hour with some child you
love that brushes away heart cobwebs for
you. Warm arms about your neck, clear
baby eyes into which you can look till you are
silenced and half afraid at the benediction
therein; pretty cooing sounds of interest at
the wonderful story of princesses and princes
you are weaving, and in which you get in-
terested, too, and then, perhaps, a relaxing of
the warm, round limbs and the eyes close and
the child sleeps in your arms.

You lay it down. You are tired and
cramped from long sitting in one position,
perhaps. But you are rested, head and heart,
are you not?

Steal a Sunday and spend it out of town,
with the one friend you are lucky enough to
have who will let you alone.

Lie in a hammock. Let every thought
drift out of your mind till the stray bumble-
bee and the whispering of the wind over the
grass is all you hear, and the landscape
shifting of the leaves into sunshine and
shadow, the prismatic shimmering of the
sunbeams and the blue of the sky, all looked
at through half-closed lids, is all your eyes
see.

If you haven't a hammock, lie in the sun-
burnt grass and find out how sweet the smell
of the dried grass growth is, and how it
makes you forget everything that is less
pleasant.

Best of all, if you can, as the twilight comes
down rest with some one's arms close about
you—mother's, father's, husband's, friend's,
lover's, it suffices that it shall be some one
who can hold you there quietly, as the day
darkens, till all the world is just you two, and
worry, pain, hurry and hurt are in another
world that lies in glare and noise outside the
magic circle that shut in you and peace.

For two all things are easy. While there
is place for you here, close to this one who
loves you, nothing really matters much, and
the twilight gathers closer, everything drifts
into peace and quiet and happiness and into
heart and soul creeps the strength of the
love that enfolds you.

We must not be too busy, too hurried, too
anxious over work to make for ourselves such
times.

Way up in Harlem there is a girl—an old
school friend. Take the elevated, after the
rehearsal that has worn you out, and walk in
upon her.

"May, I am tired!" She knows what it
means. It's only fifteen minutes, maybe, on
the stool at her feet, her soft hand about your
forehead and eyes and hair, but you come
down-town "rested."

Or, big woman as you are, mother will
draw you down on her knee and let you cry
all over her shoulder, till there is no more
tired, discouraged weariness in you, and you
are "rested."

Or it's Tom who can do it for you. There
is sure to be some one whose presence rests
and soothes you. Seek them out. You will

work better, fight better, hope better, live
better for the half-hour's peace you can find
with them.

Don't be too much in a hurry to take it.
One must rest! POLLY.

OUR PRIVATE TABLEAUX.

How they Looked to the Man Who Worked
the Calcinum.

Scene—Mrs. Vanderhook's parlors, in a dim
light. Full-dress audience. Flutter of fans.
Flowers. Perfume. Everything lovely. The
portieres are slowly drawn aside (with piano
accompaniment) upon what the satin pro-
grammes call "The Home of the Demon
King," and disclose the fiendish monarch,
very black and awe-inspiring, seated on a
throne—centre—surrounded by attendant
demons, armed with tridents. To the left
stand a bevy of Fairies in gauzy dresses,
suggestive of a Kinky ballet. They sing.
Persecuted Orphan Girl—in rags—(with
diamond bangles on her arms) staggers in R.
U. E. and falls in a "heap" near the foot-
lights. Enthusiastic applause.

The Demon Monarch speaks:

Away, vain spirits, to your homes,
To dull and glade and grassy mountain side,
Flutter your wings in aimless fairy mood.
Ye plead in vain with me. The maiden stays
Within these caverns deep, and will remain
For fifty years—our slave!

Chorus of Fairies:

Oh, head our prayer, great King!

D. K. "Away!"

The Fairies execute a dignified and re-
proachful dance around the prostrate orphan,
who has been taking in the audience through
her eyelashes. (Flowers handed up for one
of the Fairies.) They exit amid suppressed
excitement and applause.

The Orphan Girl (heavy tragedienne) rises
shudderingly, with eyes fixed on the D. K.,
who smiles coldly.

A chord. A scuffle behind the scenes—a
flash of light. Enter the Fairy Queen.
Director's coat over gauze skirts—evi-
dently from one of the First Families of
Fairyland. The Persecuted Orphan falls at
her feet. (Tumultuous applause. Flowers
for the Fairy Queen.) She speaks:

False Demon, to your caverns I come,
Away from all the peace and happiness
That dwell within my Fairy glen,
To cast on you a spell.
High on your throne, which by my power, ere long
Will fall in ruins on its ruined king,
You wield a sceptre of unholy power,
I from a Fairyland of joy and light,
Where by the right of love I reign supreme,
O'er countless Fairies who, with shining eyes,
Seek to undo the misery you bring.
And thus I stand before you in your state
And sing defiance in your evil face.
That all your deeds may on yourself recoil,
And crush you with their guilty weight of woe.

D. K. (naturally offended):

Enough, proud spirit, cease your prating wild
And bid you to your Fairies and your flowers;
Else will I cause your brightness in a cloud
To fade away and leave you—one of us—
A Demon Queen, with only power to harm!

Fairy Queen laughs ironically and waves
her wand.

Blue light falls on the Orphan (by mistake.)

The F. Q. looks savagely in the wings. The
D. K. pushes her fiercely one side, seizes the
Persecuted Orphan and glares at the audi-
ence.

Grand Tableau. (Flowers for the Orphan)
—slow music. The curtains meet. Great ap-
plause.

Scene ad. Behind the Scenes.

The Demon King discovered applying
arica to the arm of the Fairy Queen, who is
apparently in great agony.

F. Q. "How lucky we are not on just now,
Charlie. Ouch! How could you wrench my
arm so frightfully. I am sure it won't be
well for weeks."

D. K. (tenderly): "Poor little arm, and
such a pretty arm, too. I am awfully sorry.
Minnie, indeed I am, but I was so lost in my
part."

F. Q. (coldly): Doesn't matter at all. If it
was Gladys Featherstone" (the Orphan) "you
might be expected to care."

D. K. (reproachfully): "Minnie!"

F. Q. "Yes, indeed! I noticed, at rehears-
als, when you carried her off, you always held
her a full minute longer than was necessary."

D. K. (mildly): "Now, Minnie, you know I
don't care for Gladys. I begged you to take
the part of the Orphan Girl"—(softly)—"I
would have enjoyed being a Demon King
then."

F. Q. (thoughtfully): "But I would have
had to wear rags—and don't you think my
dress looks nice, Charlie? Madge Townsend
had her 'Angel of Peace' dress sent from
Paris and never told us a word. Such a mean
trick."

D. K. (diplomatically): "It's nothing to
yours, Minnie, you look exquisite—charming.
Prettier than any real Fairy Queen I know."

F. Q. (blushing and smiling): "Even with
a sprained arm, Charlie?"

D. K. (rapturously): "Poor, dear arm!"
(Kisses it.)

F. Q. (just like a real girl): "Oh, you
mustn't."

D. K. (recklessly): "I don't care, Minnie.
You know I just worship you, and yet—you
won't let me tell you so—and—Minnie—"

F. Q. (hysterically): "Oh, my arm!" How
dare you? There's the bell!"

D. K. (just in his part): "What do I care
for the bell?"

F. Q. (softly): "Charlie!"

Grand tableau. (Not necessarily for publi-
cation.) The bell rings sharply, while the
stage waits. The King adjusts his horns,
The Queen her crown, and both rush madly
on for the Grand Finale, he with a jaunty
dash of "Blanc de Perle" upon his scaly
bosom, and she with a dainty touch of burnt-
cork lingering just under her left ear.

GLEANINGS.

CHARLES T. ELLIS, of the Casper company,
in Albany, N. Y., last week presented the
well-known song-writer and composer, Charles
Connolly, musical director of the company,
with a valuable Waltham watch appropriately
inscribed. It is said that this was not the
first time this season that Mr. Connolly has
been remembered, by Mr. Ellis in the way of
practical tokens of appreciation.

RANSAY MORRIS has written a new local
melodrama, which will most probably be pre-
sented in this city next season.

W. W. RANDALL, who is booking attractions
for both H. C. Miner's theatre in Detroit and
Meech's Star Theatre and Academy of Music
in Buffalo, is meeting with much success in
making a joint week stand of the two cities.

The following are the opening dates of H.
C. Miner's attractions: William Terriss,
Niblo's Garden on Oct. 7; Helen Dauvray,
Union Square Theatre, Oct. 7, and Paul
Kauvar, Grand Opera House, Sept. 16.

WILTON LACKAYE, of Rose Coghlan's com-
pany, was robbed last Thursday night on
Sixth Avenue of a bank book containing \$395
in bills. The police are at work on the case.

EMMA FOSSETTE, with the Creston Clarke
company, which closed season at Milwaukee
last week on account of the illness of the star,
has returned home in Philadelphia.

MANAGER G. A. BAKER, of the Bennett-
Moulton Opera company, was tendered a ban-
quet at the Windsor Hotel, in Wheeling, W.
Va., by Misses Alice Johnson and Irene Mur-
phy, the *prima donna* of the company, on the
26th ult. The occasion was the anniversary
of Mr. Baker's birthday, and the manner of
celebrating it was a complete surprise to him.
Thirty-eight members of the company sat
down to supper, and the pleasure of the
event was heightened by another surprise for
Mr. Baker, who was presented by his com-
pany with a costly Masonic emblem.

W. A. SANDS, who lately entered into a
partnership with J. H. Wallick in the produc-
tion of The Cattle King and Bandit King has
gone to his cottage at Vinal Haven, Me.
He has booked the pieces up to April, 1890,
and will probably extend his tour to California.

LESTER SHAFNER, who was engaged to act
as fencing master for The Cavalier, has
finished his engagement, and returned to this
city.

MANAGER McCADDEN, of the People's
Theatre, Minneapolis secured from Gustave
Frohman the rights of The Strangers of Paris
for production at his house during the week
of the 26th inst.

CLAIRE SCOTT will be seen in a spectacular
production of Theodora, the Circus Queen,
next season. A large ballet is to be secured,
and special scenery will be painted for the
proper presentation of the play.

GUSTAVE FROHMAN has engaged Ernest
Stern to rehearse the Ethel Tucker com-
pany in May Blossom. This makes six
companies presenting this play this season.

It is stated that Robert Graves' backer is a
Mr. House, who owns an oil refinery in
Jersey City. Mr. House is a nephew of Mr.
Foria, one of the proprietors of the Joseph
Dixon Crucible company.

THE Terry the Swell company stranded at
St. Louis last week.

JOHN A. RANSOM, of the Cold Day company,
will close season with that organization at
Toledo on next Saturday night to star in
Across the Atlantic, under the management
of George Rogers. They will open at Grand
Rapids, Mich., on April 14.

J. D. FARRELL, of Held by the Enemy com-
pany No. 2 will spend the Summer at his
home in Bangor, Me.

ROBERTA CRAWFORD, of Corinne's Monte
Cristo company, will sail for England on June
20 to fill a seven months' engagement in
London.

FRANK MURRAY, Kellar's press agent and
manager, may be credited with doing better
press work for the magician during his season
at Dockstader's than was ever done for him
in this city. Mr. Murray is a hard worker
and deserves his success.

MASON MITCHELL is negotiating for The
Fugitive to star in his original part. Con-
siderable time has already been offered for
this Spring and next season.

NELSON WALDRON has been engaged to su-
perintend the construction of the new theatre,
the West End, at Seventh Avenue and One
Hundred and Twenty-fourth Street.

ETHEL MARLOWE, the youngest daughter of
Mrs. Owen Marlowe, made her debut in
Under False Colors at the Lexington Avenue
Opera House in this city, on last Thursday
night.

It is understood that H. R. Jacobs is ne-
gotiating for the Theatre Comique, Harlem,
and that he will make it a popular price house
if he secures it.

FUNNESS at the Union Square Theatre has
been large since the opening last Wednesday
night, and the advance sale is reported to be
satisfactory.

DELL KELLOGG, the contralto, has been en-
gaged to create a prominent role in Thatcher,
Primrose and West's musical novelty, Up
With the Times.

LOUISE BLAUDT has been engaging people
for Bandmann's company, and on Saturday
left with those she had secured for Chicago.
Mr. Bandmann is expected in Chicago from
his ranch in Montana in time to rehearse the
company for its opening performance at Mc-
Vicker's Theatre, Chicago, on next Monday
night.

"RARA AVIS."

Of many modern manias, prevailing more or less, there's one that seems quite serious and threatens some distress:
The lady in her boudoir; the bootblack on the street;
The merchant in his office; the high-school maiden sweet;
And every member of the press, from editor to "devil,"
By this enchantment now may meet upon a common level!
The politicians and the stars who mimic away as usual,
Both "props" and "flymen" and the dame who sweeps the dressing-room,
Have fallen 'neath the magic spell and as an army stand,
The echo of their scratching pens resounding through the land;
Though Anglomaniac is rife, the very latest craze
With great and small, with high and low, is that of writing plays!
Think, Oh! Ye myriad scribblers, what a short decade may see;
When every one's a playwright, where will the audience be?
In this connection comes a sad and melancholy tale.
Of a wretched old offender, just from a night in jail!
Before the frowning justice he stood with bleary eyes,
And, trembling, told his story with many labored sighs;
"I know I've been a hard 'un, Judge, fur over forty year,
And more'n once I've ben in quod fur passin' of the queer;
I may hev killed a man or two—I disremember now,
But it's hard to keep a reckonin', Judge, of every little row;
They says I stole this feller's watch, an' mebbe it is so,
Ye see, I've nipped so many things I don't exactly know;
But, Judge, don't send me down the road until you hear my say:
There's one thing I hev never did—I've never writ a play!"
The Judge looked o'er his moistened specs and answered: "Forty weeks
Is a popular dime museum among the other freaks!"

HERBERT HALL WINNLOW.

LONDON NEWS AND GOSSIP.

MARCH 21, 1889.

If there is one thing that both England and America stand up for and fight till they are figuratively speaking bald-headed, that one thing is Pluck. Therefore it is not surprising that the determination of Richard Mansfield to attack the character of the other Richard, (namely of Gloucester) should be regarded with intense interest. Everybody was therefore prepared to find the Globe crowded with a highly representative audience on last Saturday night when R. M. started his hazardous and laborious experiment.

The Pit, which forms the backbone of London playgoers, was also in full force. Likewise it was for a little while in bad temper, partly because, it said, four of its number had been secretly admitted before the doors were opened, but chiefly because the curtain did not go up until five-and-twenty minutes after the advertised time. Harmony, however, was presently restored and Colley and Cibber Shakespeare's King Richard III. (for Mansfield's verses have been written by those gentlemen in collaboration) was allowed to start in peace.

Interest not loud but deep was soon awakened by this revival, and it speedily became evident that whatever critics may say as to its defects, Mansfield's Richard is likely to be popular. As to these defects, to my mind they are many, in spite of the undeniable picturesqueness and power displayed by the actor. I fancy Mansfield is to blame for my views in this respect, for he has in his character portraits here so often approached greatness that I expected more of him than I got.

Of course some allowance must be made for the nervousness inevitable on so trying an occasion—a nervousness so strong in Mansfield at an early part of the play that he shied his big prayer-book into the orchestra and nearly killed a fiddler with it. I feel sure that when this nervousness has worn off and R. M. comes to calmly review the situation he will improve considerably. So confident am I of this that I purpose seeing the play again presently, when I hope to report progress to you.

The principal thing that marred the new Richard on Saturday night was an inequality of delivery, frequent false emphases, and a trick of dropping the last word of a line to a whisper. All of which showed that elocution has not been one of the most prominent of the young musician-painter-player's studies. It is only fair to add that the audience shed abundant applause on him at all available points, and now and again some striking point stirred the house to the greatest enthusiasm.

I regard the bulk of the applause rather as the encouragement with which a discerning and courage-loving public wished to cheer a rapidly rising actor than as absolute approval of all he did. There was a time, and that not long ago, when Mansfield was not con-

sidered any histrionic great shakes here. For my part, although I have seen several of his impersonations that I couldn't stand at any price—particularly his Louis XI. in Gringoire—yet I always insisted that there was a power of good stuff concealed somewhere about him. A celebrated career is now in store for him, and now all I hope is that he will never again be impeded in his progress by that distressing malady, Swelled Head.

The mounting of Richard III. is really magnificent. Scenery, dresses, armors, weapons, everything in fact striking, beautiful as the period will permit and accurate always. Altogether there are some of the finest stage pictures ever seen away from the Lyceum, and the marvel is how it is all done on so small a stage.

To the cast, however, I cannot give unstinted praise. Not because they are not good people, mark you, but because they are mostly ill-suited. This was especially the case with our James Fernandez and Norman Forbes and your Joseph Frankan, D. H. Harkins and W. H. Crompton. Beatrice Cameron is not experienced enough for Lady Anne, but her playing thereof showed considerable improvement on her previous efforts here. The best impersonations were Carlotta Leclercq's Duchess of York, Mary Rorke's Queen Elizabeth and Bessie Halton's Prince of Wales.

Seeing that Mansfield was first in the field with his announcement, common decency to say nothing of courtesy, might have induced the Kendals to fix some other date for their premiere; but it didn't, and Pinero's play, *The Weaker Sex*, was accordingly submitted to the verdict of a London audience at the Court on Saturday. Not being anxious to emulate Sir Boyle Roche's bird, I opted for Shakespeare, and let Pinero run loose till Monday. What I then saw has not altered the opinion I expressed, when *The Weaker Sex* was originally produced in Manchester last September. The author's good work has (comparatively) been wasted on an unworthy motive. *The Weaker Sex* is an uncomfortable, unsatisfactory sort of play at best. Pinero is certainly to be commended for having, in the interim, altered his original denouement, but it needs more than this to make the piece wholly acceptable.

Originally, when Lady Fivast found that she and her daughter were both madly in love with Ira Lee, that mysterious poet's devoted friend Silchester came forward and politely married the mother right away, thus leaving no obstacle to Lee's union with the daughter. Seeing that all concerned were in full possession of the facts of the case, there was an unpleasant flavor about this which Pinero readily recognized when his attention was called to it. He has now caused Ira Lee to depart into the Ewigkeit—or at all events to go somewhere and never come back. But as nobody is married, it cannot be said that all ends happily; and in proportion to the ability of the artists engaged, so the audience is likely to be sent away ready to cry when it ought to be comforted.

Mrs. Kendal achieved an artistic triumph as Lady Fivast. Her husband, who played Silchester, at Manchester, now shows to more advantage as Ira Lee. In the farcical underplot which relieves the more gloomy passages little Righton, Fanny Coleman and Olga Brandon lent valuable aid.

At Terry's on Tuesday afternoon, was tried a new and original comedy called *The Bookmaker*, written by J. W. Pigott, who is either a son or a nephew of our Licensor of Plays, but who has been treading your boards for some time past—since he first went out to the States as a member of Mrs. Langtry's company. Pigott has lately returned to England, home and beauty, bringing with him this comedy, and it was put on at Terry's under the direction of Edward Michael, who hoped thereby to secure for it a place in the evening bill, of some London theatre—Terry's for choice. Whether he will be disappointed I cannot at present say. The piece is slight and not offensively original, but the leading character fits Terry like a glove, and he really might do worse than give it another trial. The bookmaker that gives his name to the piece is Joseph Trent, who is the son of a baronet by a barmaid, and who, knowing nothing of his aristocratic connections, has taken to the turf for a livelihood, and acted accordingly. The Earl of Harborough is an impecunious peer, whose son Gerald loves Sybil, and would marry her, but that, (1) he is too poor and (2) is already secretly wedded to a vile adventuress. Sir Henry Trent (Joe's uncle) dying, bequeaths £200,000 to Gerald on condition that he marries Sybil within twelve months; and if he doesn't, the money goes to the new baronet (and Bookmaker), Sir Joseph. The Hon. Jack Carew loves the Earl's daughter, Lady Jessie, but cannot marry because he (Jack) has no money. Gerald's inheritance would set everything right, but he can't take it, because he can't fulfil its conditions.

So everything is to go to Sir Joseph, the Bookmaker, who is about as low as they make them, but who is really one of nature's nobles. In fact, he is altogether too good for this world and is a gross libel on his profession. Sir Joseph is quite prepared to use up his newly-acquired wealth for the benefit of Jack and Jessie, and by-and-by, when he discovers the real nature of Gerald and Sybil's difficulty he is so obliging as to explain, that he (Sir Joseph) is the husband of the adventuress who has previously married Gerald. This Little Lord Fauntleroy road to happiness puts everything straight for everybody except the adventuress—and even she has little reason to complain, seeing that this paragon of bookmakers and baronets immediately settles £500 a year on her for life, and she is supposed to repent and live happy ever after.

Terry was amusing as Sir Joseph. Alfred Bishop gave a finished study of the old peer. The adventuress was well played by Miss Watt-Tanner of Australia, who there and then made her first appearance before a London audience.

The Dramatic and Musical Sick Fund's annual dinner was eaten at the Metropole last night under the presidency of Tom Thorne, who spoke the speech of the evening trippingly from the tongue, and had evidently taken considerable pains to learn the words set down for him. About £700 was subscribed in answer to his appeal. The after-dinner oratory was not of a very lofty order of architecture, though much tall talk was indulged in by Comyns Carr, who was put up to propose "The Drama." Carr endeavored to be academic and succeeded in being dull. He (by implication) sniffed disdain of Henry Arthur Jones, who was down to respond to the toast, and when Jones rose to reply everyone expected that blood would flow. But it didn't; and Jones, having talked about nothing, as gracefully as he could—which is not saying much—for five or six minutes, sat down amid sounds of rejoicing. It was, indeed, rather a dull dinner all round, and I was heartily glad when it was over.

Sims and Pettitt's new melodrama, *Master and Man* was successfully produced at the Prince of Wales' Theatre, Birmingham, by Mr. and Mrs. Robert Pateman for whom the play has been specially written.

Chispa made its first English appearance under the direction of Miss Lita at the Shakespere Theatre, Liverpool, this week. Jerome Hopkins, American musical composer, produced a kind of operatic cantata called *Toffee and Old Munch* at the Princes' Hall on Monday. Also he brought an action, at the city of London County Court against Mr. Berther, proprietor of the Cannon Street Hotel, to recover a guinea for oratorio tickets. The said oratorio being J. H.'s "Samuel."

One of the Gaiety girls mysteriously disappeared last Saturday and much excitement, interviewing and paraphrasing resulted. The disappearer was little Mabel Love, who has been playing the Vivandiere in *Faust* up to Date. Mabel is said to be only fourteen years old but is more developed than some young ladies of twenty. Her temper is also on the full-grown scale. It now appears that, having had a row with her mother on Friday night, she started out for "treasure" on Saturday morning and the spectre having ambulated satisfactorily, Miss Mabel walked herself off also and never returned. The only article of wearing apparel she carried with her was a make-up box, and either because, or in spite of, this circumstance, much alarm was immediately manifested by the management and company. "Canards" of several thousand tons were at once flying up and down the Strand with great vigor. Some said that a bold, bad baronet, disguised as a catsmeat man, had decoyed the little maid from her Arundel Street home. Others insisted that the haughty Duke of X's family butler, with six masked retainers, sworn to secrecy, had concealed themselves at the corner of Wellington Street, and pouncing upon the unsuspecting Mabel, when she came out of the stage door, counting her spondulicks, had borne her off to their laager, then moored under the second arch of Waterloo Bridge, and hid away to the Spanish Main. Manager George Edwardes put three detectives on the track and spent vast sums of money in telegraphing all over the Kingdom. Some have said that he at once cabled over to his fellow-countryman Rayham, in New York, to know whether any of the London Gaiety burlesquers then sojourning in that city had seen anything of the missing one. Edwardes is a real good fellow with a big heart and an open hand, and everything that money could do was done, you bet. Finally, he gave himself up to be the unresisting prey of a horde of evening paper reporters, who sharpened their pencils with fiendish glee and Sheffield pen-knives, and interviewed the unhappy manager, until his hyacinthine locks stood bolt upright with agitation. On Tuesday we heard that Mabel had gone off to Dublin with "a

young Irish gentleman." On Wednesday this was doubted, and this morning we learn that she went off alone because she was cross with her mother, and there's the end of the matter. Mabel is now being brought home. On arrival she is (I believe) to be spanked and sent to bed without her supper. Much sympathy is expressed for Manager Edwardes.

A burlesque on Dick Turpin, written by W. F. Goldberg (otherwise known as "the Shifter"), of the *Sporting Times*, is to be tried at Charles Harris' benefit at the Gaiety, sometime next month.

W. G. Wills has written a new emotional drama, in which Isabel Bateman is to play the lead. It is to be sent on tour by Edward Compton.

Agnes Huntingdon (the Paul Jones of the Prince of Wales' Theatre), has been holding grand receptions at her salon at the Hotel Metropole.

I am sincerely sorry to hear of the serious illness of Mrs. Langtry and Mary Anderson, and I hope that long ere this reaches your side they will both be on the high road to recovery.

Many in America, will be sorry to learn that Pat Feeney, the popular Irish comic singer who has traveled in your regions, is ill and in distress. Feeney was always of a generous nature, and it is not very long ago since he bestowed a large sum out of his savings upon the distressed poor of Ireland.

Next week promises to be lively, as far as theatrical matters are concerned. On Monday afternoon a new play, called *The Tale of Tommy Atkins*, by John Strange Winter (as the lady prefers to style herself), is to be produced at the Vandeville.

On Tuesday there are two matinees. First Young Mrs. Winthrop at Terry's (when the American actress, Miss Kinharvie, will make her first appearance in London); and second: Walter Joyce's big benefit matinee at the Adelphi.

On Wednesday there are two fixtures—Manville Lewis' new play *Her Ladyship*, at the Strand in the afternoon and Sydney Grundy's new farcical comedy *Merry Margate* at the Comedy in the evening.

On Thursday night Outram Tristram's new drama *The Panel Picture*, is to be produced at the Opera Comique.

Other fixtures for the week are impending. And now I am off to an Avenue matinee, to see yet another adaptation of Dumas' *Mlle. de Belleisle*. I deserve your sympathy. GAWAIN.

GOSSIP OF THE TOWN.

W. C. BUTLER and Alice Butler deny that they have been engaged for the Grand Opera company as announced.

THERE is continued rejoicing at Proctor's new Twenty-Third Street Theatre, over the success of Neil Burgess in *The County Fair*. With the exception of the opening night the management state that the comedian has never played to less than \$1,000 a performance; on Saturday last the receipts amounting to over \$2,600 for the day. At present the advance sales amount to almost \$1,100 and seats are being booked ten weeks in advance. Among the theatre parties for the coming week is one of seventy-four from the Stock Exchange.

GEORGE PARSONS LATHROP and HORACE TOWNSEND have, for the past year, been collaborating on a romantic melodramatic play of a semi-historical character. It is understood that the piece, which is now finished, is for a well-known English actor.

ARRANGEMENTS were concluded last week by which Richard Mansfield returns to this country in November, for a season of thirty weeks, opening at the Union Square Theatre on November 11, in *Richard III.* for eight weeks. Gloucester will be the only play produced during the season.

SIGNOR PALMA GORZIA, the Italian composer, especially notable in Rome for his brilliant ballet music, is writing a new comic opera. The book is by Leopold Jordan.

DORÉ DAVIDSON and Ramie Ausin close their season of thirty-one weeks, which they report as highly successful, on next Saturday night, returning immediately to this city, to prepare for the production of a new play.

MADGE BUTLER has resigned from the Edwin Mayo company, and is at Liberty.

THE Mount Morris Theatre in Harlem has been leased as a combination house for next season.

A LITHOGRAPHING firm is at work on the souvenir for the 250th representation of *Nadja* at the Casino, which takes place on April 26. It will be one of the handsomest things of the kind ever gotten up, and will contain both interior and exterior views of that popular home of light opera.

HALLER and HART's *Later On* company closed its season at the Windsor Theatre on Saturday night on account of the serious illness of Joe Hart, which is the epidemic tonsillitis.

A PROFESSIONAL matinee of *A Woman's Stratagem* will be given at the Union Square Theatre this (Wednesday) afternoon.

OBITUARY.

CORNELIUS MATHEWS.

Death has again visited The Dramatic Mirror staff. His victim was one full of years, and whose honorable and useful life extended beyond the Psalmist's span. Cornelius Mathews, commonly called "the Father of American drama," died at his home in this city after a brief illness, on the 25th ult.

Mr. Mathews was born in Westchester County, near the shores of Rye Lake, on his grandfather's estate, on Oct. 28, 1814. He was the second son of the late Abijah Mathews, a prominent New Yorker of the best type of more than half a century ago. His mother was Catherine Van Cott, who belonged to one of the most ancient Knickerbocker families of New York. On the paternal side Mr. Mathews' progenitors were originally Welsh. Cornelius Mathews was the first graduate of the New York University, and was the first President of the Alumni Association of the University. He was admitted to the Bar of New York two years after being graduated from the University, but his tendencies and inclination were for work of a literary character, and he decided to give up the profession of the law, which had been chosen for him by his father. He then entered upon a literary career, and for many years he edited with great success four newspapers. He was the founder of the first popular comic journal in this city, *Van der Doodle*.

Between 1838 and 1850 he was a voluminous writer upon a great variety of subjects. During that period he began writing plays. His first play was *The Politician*, a satire. Its success led him to write many other dramas and comedies, the best remembered being *Witchcraft*, a tragedy founded on the Salem delusion. This play was first produced at the Walnut Street Theatre, Philadelphia, in 1846, with James E. Murdoch in the principal role, and attracted wide attention. It was translated into French and printed in the *Revue des Deux Mondes*. Another of his successful plays was *Jack Leiden*, a drama based on a pivotal epoch in the Dutch colonial history of New York. It was produced in Philadelphia in 1848. *Fake Pretences*, a comedy, was produced in 1851.

Mr. Mathews, with the late Evert A. Duyckinck was the originator of the *Literary World*, and the founder of *Archives*, a monthly magazine. He was also one of the first movers in the international copyright question, in connection with William Cullen Bryant, the Rev. Francis L. Hawks and others, and his correspondence with Charles Dickens on this subject evoked a great number of most interesting letters. One of the last letters Henry Clay wrote was addressed to Mr. Mathews on this topic. He was also one of the earliest members, if not one of the originators of the Century Club. His literary works include "The Motley Book," a series of sketches; "Baboonath," a legend of the Hovud Builders; "Wahwah," an Indian poem; "Big Ahai and Little Mahahai," "Moneybags; or, The Heart of the World," and "Pompeii and Mrs. M." Mr. Mathews was also the first American editor of the works of Elizabeth Barrett Browning, with whom he was a correspondent for many years.

Mr. Mathews became a writer for THE DRAMATIC MIRROR in April, 1882, since which time he has steadily contributed to its columns, employing his leisure in revising his plays and rewriting the libretto of his comic opera, *The Great Magd*. Some of Mr. Mathews' articles were written under the signature of "Fisher," but the majority appeared impersonally. His reminiscences appeared in installments a few years ago, under the title of "Half a Century."

Mr. Mathews was an earnest advocate of international copyright and a stalwart adherent to the cause of a national American drama. Steadily patriotic, lofty in principle, able in literary composition and skilful as a conversationalist, he was altogether a remarkable man. It was his custom of late years to make a weekly visit to the Mirror office for the purpose of glancing over the exchanges. Age and infirmity confined him to his home the rest of the time, this periodical visit was his one source of communication with the outer world, and he was wont to say, as he sat at his desk surrounded by piles of newspapers, that he was "in his observatory, surveying mankind." His wit, philosophy and cheery talk will be sadly missed by his associates.

The cause of Mr. Mathews' death is given by the physician who attended him during his short illness as general debility. He was a bachelor, and his only surviving relatives are Daniel A. Mathews, and the latter's daughter, Fannie Aymar Mathews. The funeral services were held at St. Ann's P. E. Church, Eighteenth street and Fifth avenue, on the 27th ult. The interment was at the Cemetery of the Evergreens.

LUCIEN R. ALLEN.

Manager H. Allen, of Allen's Opera House, Tamapa, Fla., died on the 27th ult., after suffering with rheumatism and dropsy for

about six weeks. Mr. Allen was born in Oneandaga county, New York, in 1827. About 1857 he came to Tamapa on foot, looking for employment which he obtained in a foundry. On arriving at manhood he became a partner in this foundry and conducted a heavy iron business under the firm name of Carter, Allen & Co. He subsequently built the Opera House named after him, and he was widely known in Eastern Pennsylvania as an honest business man whose promise was considered as good as his bond. He leaves a wife and two sons and a daughter.

JOHN A. DUFF.

John A. Duff, the lessee of the Standard Theatre and one of the oldest managers in this city, died at his residence on Sunday last. On the preceding Saturday afternoon Mr. Duff was stricken with apoplexy in his office at the theatre. He was conscious to the last, but the apoplectic stroke had rendered him speechless.

John A. Duff was born in the North of Ireland on March 10, 1820. He came to America when about ten years of age and located in Albany, where he subsequently engaged in the restaurant business and made considerable money. Several years afterward he came to New York and became a partner in the well-known firm of Crook and Duff, in the old Times building in Park Row. About this time Mr. Duff began to take an interest in theatricals. In 1856 he was associated with Mrs. John Wood in the management of the Old Olympic Theatre at 622 and 624 Broadway. In 1877 Mr. Duff gave up the Olympic Theatre, after having lost a large amount of money in managing that house. He then took the Broadway Theatre, now Daly's Theatre, for the season of 1877-78, giving the management to his son James. In 1879 he took charge of the house in connection with his son-in-law, Augustin Daly, and the name of the house was changed to Daly's Theatre. This arrangement continued until 1885, when Mr. Duff and Mr. Daly agreed to separate, the latter retaining control of the theatre. Mr. Duff then secured the management of the Standard Theatre, and when that house burned down in 1893, it was rebuilt for him. He and his son, James C. Duff, retained the management of this house up to the time of his death. Mr. Duff was also largely interested in the ventures of Augustin Daly, and when the latter had the Fifth Avenue Theatre, the deceased advanced his son-in-law large sums of money.

Mr. Duff's remarkable production of *Pinocchio* at the Standard, in conjunction with William Henderson, was the first great hit that Gilbert and Sullivan made. This was followed by *Willie Taylor* and thereafter Mr. Duff was one of the most successful of comic opera managers.

Mr. Duff was extremely brusque in his manners, and was famous as an enemy of all deadheads. He did not care to make many friends, but those that he esteemed he held close to him. He leaves a widow and six children, three sons and three daughters.

The funeral of the veteran manager took place at 9 o'clock yesterday (Tuesday) morning at St. Francis Xavier's Church in West Sixteenth Street, the Rev. Father James McKinnon officiating. There was no music. Several floral offerings were sent by friends. The entire family was present, including Mrs. Duff, James C. Duff, John Duff, and Mr. and Mrs. Augustin Daly. The pallbearers were Mr. Mayor Grace, James Morrisey, Carl Herrmann and others, several of the employees of the theatre also assisting. Among the professionals present were: Mr. and Mrs. Tony Pastor, Wm. Henderson, of Jersey City, A. C. Wheeler, Joseph Howard, Billy Birch, Charles Gaylor, Mrs. Fernandez, Bijan Fernandez, Ada Richan, Mrs. Gilbert, Mrs. W. G. Jones, John Gilbert, Hart Conway, Fred. Bond, Hamilton Revel, J. Murphy, Max Hirsch, Mrs. Farren, Effie Gorman, Commodore Joe Tocher, Mrs. Naylor, the Minnes Cornen and Eugene Kelly, the banker. The interment was at Calvary cemetery.

REFLECTIONS.

It had been the announced intention of the Actors' Order of Friendship to give a benefit shortly in order to raise funds to rent and enlarge their quarters at the Broadway Theatre, but after mature reflection it was decided to obtain the money by voluntary subscription. The result was most satisfactory, enough being raised to leave a large surplus for the relief fund of the lodge. An important meeting of the Order will be held next Sunday.

Gay will be revived at Harrigan's next Monday night, and it is among the probabilities that Waddy Goggin will also be seen before the close of the season, as requests have been numerous for its presentation.

FRANKLIN REGLIN, who will be remembered for his excellent character swell impersonations in *Woman Against Woman* and other successful productions the past two seasons, has been re-engaged by Berliner and Grover to play the swell in *A Noble Son*, for which he was originally engaged.

MURRAY AND MURPHY will be seen next season in a new play, entitled an Irish Jubilee.

KELLAR and his company will appear at the Hoboken Theatre on Sunday next in a grand musical concert and expost of spiritualism.

MARGUERITE RUTLEDGE, a pupil of the Lyceum School of Acting has entirely recovered from her serious illness, and will be heard in the singing rôle of Coryphæa in the Greek play at the Hollis Street Theatre, Boston, during Easter week.

On Saturday night Amy Lee gave a reception and musicale to her friends at her home on Lexington Avenue. Reuben Brooks played his harp and there were recitations and musical selections which everybody enjoyed. Among those present besides Miss Lee's mother were Mittens Willet, Harry Taylor, Mrs. David Belasco, Miss Belmont, Beatrice Moreland, Mrs. Harry Watkins, Julius Kahn and a number of non-professionals. A supper followed the reception.

Mrs. E. N. Post has been engaged by Gustav Frohman for next season.

JULIUS KAHN, the comedian, will leave this city in May for California to visit his parents.

All the new scenery for *Chippa and Freida*, Louise Litta's American play, was made, designed and painted by D. B. Hughes, the well-known scenic artist. They will be shipped to London for Miss Litta's production on April 22. Mr. Hughes is also just finishing all the new scenery and stage fittings for the New Opera House at Birmingham, Conn., which opens with Herne's Drifting Apart company this evening.

DUNCAN HARRISON was confined to his room the greater part of last week, owing to an accident received on the opening night of *The Paymaster* at the Fourteenth Street Theatre while jumping into the tank. He miscalculated the distance and struck the edge of the tank, receiving some severe cuts under the chin. He returned to his part on Monday. The New York papers did not discover Mr. Harrison's absence from the cast for five days.

LIZZIE EVANS, who closed her season on Saturday night, at Binghamton in this State, was the recipient, on Thursday, of a gigantic floral clock. It was the gift of Wilkesbarre Lodge, No. 109, B. P. O. E. With the exception of about three weeks, Miss Evans has been on the road continuously since August, 1897. She will sail for Europe next Tuesday for a three-months' pleasure trip.

F. M. KESPEACK wishes to deny the fact that his wife and he were "changed from" the Running Wild Company. He says that they left the organization on account of non-payment of salary.

ATHEUS LAWRENCE is to create the part of Jen Branscraft, alias John Fairlock, in next Monday night's production of *An Iron Creed* at the Fourteenth Street Theatre, and it is due to Charles Shaw's courtesy that he appears in *The Mask of Life* this week.

CRYPTEE PALMON opened on Monday night with C. R. Gardiner's Fate company, of which T. C. Howard is the manager and will remain with it all Summer. George W. Larsen has relinquished his California engagement and also stays with the organization.

THE AMATEUR STAGE.

A UNIQUE ENTERTAINMENT.

The Brooklyn Lyceum was the scene of a large and brilliant gathering last Wednesday and Thursday evenings. A number of prominent amateurs had combined for the purpose of doing a charitable act, and that they succeeded was fully demonstrated by the number of people in attendance. The entertainment prepared for the occasion was excellent in every detail and in collection. The first scene was *Pinocchio*, which, of course, only suggested that opening portion of the audience. Then followed *A Happy Fair* for the benefit of the English speaking people present, and the whole was climaxed by the Columbia College *corps de ballet*, and to say they captured the entire house is but putting it mildly. *La Poudre aux Yeux* was the opening play. It is a little comedy in two acts by M. Eugene Labadie of Edinburgh, Scotland. This piece was remarkably well acted and the stage business was clever and amusing. The best work was accomplished by Maura Eugene Kelly, Jr., A. Montant, Henri Protat and Marie Jacques. The full cast was as follows: Rutina, M. Henri Protat; Hellingher, Auguste P. Montant; Robert, Paul Hellingher; Frederic, Eugene Kelly, Jr.; Mr. Tagliavini, Charles Montant; Constance, Charles Montant; Blanche, Mlle. Tonnie Mott; Emilienne, Josephine Mott; Alexandrine, Olive Woodward; Josephine, Marie Jacques; Sophie, Theodora Starr. *A Happy Fair* was next produced and the charming little comedietta was possibly never rendered in better style. Annie Robt and Evert James Wendell were the Mrs. and Mr. Emerson, respectively. The affair then closed with the Columbia College boys in their excellent *corps de ballet* as successful in their last production of *Captain Kidd*. The following gentlemen comprised the ballet: A. Headley, T. H. Kelley, A. Egan, E. Post, O. La Farge, B. Stien and C. McKeever. It was said that M. Copeau directed several rehearsals of the French play, some of the business used in the piece was certainly very suggestive of Copeau.

THE MIMOPHENE.

Does He Love Me was the title of a stupid comedy produced on the 25th ult., by the Mimophene Society at the Brooklyn Athenæum. The piece was entirely devoid of any interest and although some of the parts were artistically executed the audience seemed greatly bored. It would have been almost impossible for trained actors of the professional theatre to even insert a transient interest in such a play. Poor judgment had been displayed in the selection and worse still in the distribution of characters. The comedy rôle of Budds was impersonated by Virgil Lopez, but he failed to display any adaptability for such parts. Miss Wallace appeared as Miss Vandenberg. Miss Wallace's entrance in any amateur performance is always a signal for tumultuous applause. She is a bright captivating amateur, and a clever acrobatic, possessing a good appearance, a clear musical voice, and prides herself on a hearty laugh. But people sometimes tire of such things and this certainly appeared to be the case with Miss Wallace's listeners on this occasion. She appeared to be determined to outdo that old, old story of *One Hundred Laughs in One Hundred Seconds*. Her propensities in this direction are great and scarcely a merry word drops from her lips without an accompanying laugh. James Van Dyk was a fair Everten Leigh and Charles T. Catlin looked and acted well in the part of Mr. Vandenberg. W. F. Coffey played Lord Newbury under a short study, taking the place of T. T. Hayden, who was to play the part but retired from it owing to illness. It would be unwise, therefore, to criticize Mr. Coffey in the character. Little Delandorf enacted Miss Comfort admirably and won the honors of the evening. Doris De Dornate as Miss Melrose and Charles Jones as Parvey, were passable. The Messrs. Catlin and Van Dyk were the directors of the play and George D. Hopkins the stage manager.

THE AMARANTH AT HOME.

The fifth informal reception and musicale of the Amaranth took place at the rooms of the Society on Thursday evening last. The place was crowded to the doors with an appreciative and cultured audience. The entertainment was opened with a piano solo, "In C major," by Edwin Robt. Miss Gilpin then sang "The Echo" in a charming fashion, and was followed by C. C. Osterman with Cowen's beautiful ballad, "The Love I"

do Water, Miss Hughes and C. H. Thompson sang the trio, "Memory." The well-known elocutionist, Mrs. Laura Delany, read selections from James Whitcomb Riley, Bret Harte and others. Miss Della Hughes sang into grand opera and sang an aria from Gluck's *Olympus*. Mrs. Spencer Swain, Mrs. James A. Taylor, Miss Nina Drummond, Miss Jessie Taylor and Mrs. Gayden, comprising the banjo club, made a big hit by their capable handling of this instrument. The entertainment was voted the best of the kind the society has held this season.

THE GILBERTS LAST MUSICAL.

The final musicale and reception this season by the Gilbert Society, was held Thursday evening last, at Aven Hall, Brooklyn. The programme consisted of a costume solo, Mrs. W. T. Harris; recitation, "Country School Exhibition," Mrs. Mattie T. Neff; quartet solo, (Grimm) Jacobowski, the Muscadell sisters, Mrs. Lavinia Muscadell, first soprano, Mrs. Opden Muscadell, second soprano, Miss Isabelle P. Muscadell, first alto and Miss M. Louise Muscadell, second alto; humorous recitation, "A Leisure Hour in the Country," John H. Young; contralto solo, "This I," Miss Katherine H. Cavender. After this interesting part of the programme was successfully interpreted, dancing was indulged in for several hours.

NOTES.

The Gilbert has decided not to produce *Victor Dornand*, as announced, the uncertainty of melodrama being too great a risk in its present fight for supremacy over the Amaranth. *Boacault's* comedy, *How She Loves Him*, will be presented instead. Harry Jackson will assume the leading rôle.

The New York amateurs nearly lost their pretty little home, the Brooklyn Lyceum, on last Thursday afternoon. One of the gas pipes burst and a fire immediately started, but was extinguished before much damage was done.

The La Salle Dramatic Society will be seen at Everett Hall, Brooklyn, Easter Monday night. The programme will take the shape of a musicale and reception, which seems to be popular among the Brooklyn amateurs just at present.

The Rival Dramatic Club will give a performance at the New York Lexington Avenue Opera House April 29. The Three Guardsmen will be presented with a capable cast.

Mrs. Nellie Yale Nelson, who was to play with the Amaranth in *The World*, has been compelled to resign her post, owing to illness.

Miss Lillie Delandorf, of the Gilbert, has been admitted to the corps of the Mimophene.

Thomas Young, stage manager of the Booth Society, has taken up the study of medicine, and is ready. Mr. Young is popularly known among the "boys" as "Doctor."

A new society has been formed from the Amaranth and will be known as the R-amer. It is for the purpose of mutual enjoyment of the Amaranth members only.

Thomas T. Hayden has been compelled to temporarily retire from the active chairmanship of the Mimophene, owing to the serious illness of a member of his family.

The comedy, *A Wild Idea*, is to be played at the Lyceum Theatre in aid of the Babion Church, Bay Shore, L. I., April 11. The play is from the pen of Miss Elizabeth Marbury and Mrs. March. A. W. Eliza Proctor Olin has been cast in the leading part, and she will be supported by a company of leading amateurs.

Adrian W. Sproule, a prominent member of the Mimophene, has started on an extended pleasure trip through the Southern States and Mexico.

Alfred Young, who temporarily retired from the Amaranth corps early in the season on account of his two children's death, has resumed his position in the society again.

The St. Bernard's Amateur Dramatic Society of Monahan, Can., successfully produced an Irish drama entitled *More Sinned Against Than Sinning*, in the Opera House in that city, March 24. William Delaney or Macdonald, a young Irish leader strongly imbued with the justice of Home Rule principles, gave a fine delineation of the character and displayed considerable histrionic ability. Mr. Delaney received very capable support from the entire company, who acquitted themselves creditably. The following were in the cast: J. Coffey, W. A. Curry, George Garry, H. Hamilton, E. Driscoll, L. Roblin, C. Gillespie, A. McDaniel and C. Keenan. The proceeds netted nearly \$200 and were devoted to a charitable object.

The Dallas Dramatic Club of Dallas, Texas, presented *East Lynne* to fashionable audiences at matinee and evening of March 20, at the Dallas Opera House. Mrs. Georgia Hayne Wilton, a professional of merit, sustained to perfection, the part of Lady Isabel. One of the most interesting features of the evening was a character song, entitled "Little Best" by little Frankie Wilton, late of the Cora Tanner company and Gema Keenan, which was introduced between the first and second acts. March 21, in the cast: Archibald Carlyle, Mr. J. C. Patton; Francis Levison, Mr. Lawrence Barnett; Lord Mount Severn, Mr. R. P. Pab; Richard Hare, Mr. W. M. White; John Hill, Mr. Merchant Little; William, Little Frankie; Barbara Hare, Miss Callie Keenan; Corolla Carlyle, Miss Hettie Kinney; Joice, Grace Collins; Wilma, Miss Rose Collins; Lady Isabel and Madame Vine, Mrs. Georgia Hayne Wilton. The performance proved a great success, and each member of the club displayed good histrionic talent.

Dr. Wm. Brown, who has been in Knoxville for the past two years, and who, during that time, has coached, staged, managed and played leading parts in the production of the Knoxville Tennis Club Dramatic Corps, has received two good offers for next season. He has had considerable experience through Canada and the East, both as amateur and professional.

Col. C. B. Temple of Cincinnati, O., assisted by local talent, played *The Union Spy* at the Opera House at Boston, Kan., on March 23, at 8 o'clock. Every person was well pleased. The following are the names of those in the cast: Plimstoft Smith, W. H. Whitley, A. McNeal, P. O. Reilly, C. Fisher, W. F. Mason, L. H. Eddy, John Austel, Will Michaels, W. W. Purvis, R. Latchford, Mrs. L. H. Eddy, Miss V. Smith, Miss Alice Kelly and Bessie Michaels.

London Assurance is to be produced at the Lyceum Theatre for the benefit of the Society for the Prevention of Cruelty to Animals on the afternoon of April 29, by a company of amateurs. Mrs. Nellie Yale Nelson, Brooklyn's leading amateur, and Miss Eliza Proctor Olin, New York's foremost amateur, will assume prominent characters in the piece.

That amateurs will stop at nothing is amply demonstrated by the Amaranth Society in the selection of the great spectacular drama, *The World*, for their April reception at the Brooklyn Academy of Music. All the scenery and mechanical effects used in the original production have been secured, and the society assure a strong cast to interpret the difficult play.

It has now been definitely settled that James Gordon Darling will be the next dramatic chairman of the Gilberts.

IN THE COURTS.

RADIO MUNE NOT TO BE ENJOINED.

Manager Gustav Amberg has been unsuccessful in his attempt to secure an injunction to restrain Karl Mabe from singing the *Radio Mune* at the season at the Metropolitan Opera House. Judge Van Hoesen of the Court of Common Pleas, before whom the case was tried last week, decided that, under the circumstances, it would be inequitable to prevent Mr. Mabe from continuing to sing at the Metropolitan.

Judge Van Hoesen investigated the case thoroughly, and dismissed the complaint without costs.

DIRECTOR GOODWIN DEMURS.

Another phase of American Opera Company trouble came up before Judge Melrus of the City Court. J. J. Boyle was one of the discharged singers of the company, and obtained a judgment against it for \$200 a week salary. Soon after he died, and his wife transferred the claim to E. N. Dutton, who sued Director Parke Goodwin upon the second that, as he had signed the annual report for city, which was not correct, he was liable for the money. The Supreme Court and the Court of Appeals both decided against Mr. Goodwin. He now has put in a demurrer to the complaint, insisting that Boyle's claim could not be transferred to another. Argument upon this demurrer was had on Friday last, and the Judge reserved his decision.

THE END OF THE SEASON.

Scene, the station; time, no matter;
But you'll remember, I know;
You stopped at the corner to see a friend
And missed the best act in the show.

The farewell to Claude, of our Pauline,
With a little side speech or two,
Struck me as being very neat.
If you like I'll tell it to you.

"So this is the end of the season;
We separate to-night;
Henceforth our paths lie wider apart.
What's that? Of course I'll write.

"What pleasant times we've seen, dear,
Together, you and I.
You made believe you loved me;
Such fun! Ah, Jack! good bye!

"As I was saying, it's over now,
You're going to your wife;
Lucky I knew you were such a flirt,
I wish you a happy life!

"You ought to kiss me once again.
It's not against the law.
Don't say God bless you, dear!—It hurts!
I'm all right—*An revoir!*"

EARLE REMINGTON.

LETTERS TO THE EDITOR.

THE OTHER SIDE.

CHICAGO, March 28, 1899.

To the Editor of the Dramatic Mirror:
Sir.—In reference to the statement made by T. C. Howard, Manager Fate company, in last week's Mirror, that the version of Fate which I prepared at C. R. Gardiner's earnest solicitation (the words underscored should be italicized), was rejected by him as it was "too emaciated, so utterly undramatic and devoid of merit," permit me to use sufficient space in the next Mirror to denounce every assertion made by that writer as malicious falsehoods.

This much I can prove in contradiction thereof: That C. R. Gardiner asked me to rewrite Fate last September because the press and public in every city that we played, condemned the version performed which had been doctored from the original and the several barnstorming Fates, Divorces, etc., to the end of the numerous titles under which poor Campbell's work has been heard.

My version was read and accepted by Mr. Gardiner several weeks later at the Briggs House, this city, where we met for the purpose, and was put in active rehearsal under our joint direction in Grand Rapids, Mich., Thursday, Nov. 1, 1898, and successfully performed for the first time Nov. 5 in East Saginaw, Mich., and thereafter until the present time.

In the preparation of my version I was authorized by Gardiner to make as many changes as I saw fit, either in the plot or characters, with the exception of several climaxes and dramatic situations, and therefore I confined myself, practically, to the rearrangement of scenes and acts, development of characters essential to the plot, introduction of several original comic and pathetic scenes, and in addition, clothing all in dialogue for which, with a few exceptions borrowed bodily from Campbell's play, I owe no man. In return for which he gave me his note for the sum of money I demanded, which was twice as much as he offered in the first place, on the condition "to be paid whether accepted or not," because as I remarked at the time, "If the play is not worth all I ask I will tear it up before your face." Mr. Gardiner did not permit me to do this, and therefore I have this note.

In addition he sent me the plot of a play to be furnished with dialogue, called by him from a story by T. W. Hanshaw in the New York Herald, which he had commenced under the title Rosalie. Furthermore, he asked me to rewrite Zozo, Morisette, the Corporal (acknowledged by him to be taken from The Blue and the Gray), and several other plays belonging to him.

Does this refute Mr. Howard's story or not? If not, then let me say further, if C. R. Gardiner is the owner and proprietor of Fate why did Howard declare, when approached on Monday, March 28, in Washington, by parties representing me, in my endeavors to collect the value of the note, that the play belonged to Mr. Gardiner, and that he had been running the company on his own hook? To my knowledge, his hook is a long and crooked one.

Very respectfully,

WHITMAN OSGOOD.

MISS KENNEDY CHAMPIONED.

NEW YORK, March 26, 1899.

To the Editor of the Dramatic Mirror:
Sir.—That it is best not to place too much credence in the first perusal of a statement is very well exemplified in reading the letter of Ullie Akerstrom in the last edition of your paper. She evidently has never heard of the proverb: "Those living in glass-house, etc."

It is a good move in all managers and authors, to take up the cudgel against Play Pirates, and I hope the crusade, started by THE MIRROR, will eventually wipe them out. But, for an author and star manager, to ask protection and relief from pirates that deliberately, every week in a season of thirty-four weeks, play the dramas of Fanchon and Pearl of Savoy, both copyright plays of Maggie Mitchell, as Miss Akerstrom has done and is doing, and boldly bills herself as superior to all, in the roles of Fanchon and Marie, shows, to say the least, considerable "gall." Where does piracy hang to her skirts?

She does not say either that her manager pays a man, one of his old circus comrades, a salary of \$95 per week, to travel in advance of Lillian Kennedy's Company, flood the towns with dodgers, denouncing her as unworthy of support as a pirate.

Perhaps it is wrong in Miss Kennedy to recite the classic poems of "Toot your Horn" and "Old Yaller," written by Miss Akerstrom. But Miss A. puts the book containing the aforesaid *morceaux* on sale nightly, without any reservation whatever.

Do not they fall into the same line as all other books of recitations, reading and dialogues to be found and sold for all public speakers? I think so, perhaps, though I am wrong. I leave that for the public to judge. But it is only right, both ladies, should be heard. Respectfully,

J. J. JOHNSON,

Lillian Kennedy Company.

ABOUT STYLE IN GOWNS.

NEW YORK, April 2, 1899.

To the Editor of the Dramatic Mirror:
Sir.—Why cannot actresses realize how pretty, how essentially requisite nowadays is simplicity in dress? I sometimes feel that could some of our bright lights see themselves as others see them they would do away with all those shades and colors that are concocted to make our loaded-down Paris importations, and turn on our American artists for relief.

In general—I do not refer to exceptions, for they are as scarce just now, as the mus in violet is plenty—a Paris gown is *en masse*. There are four or five colors, feathers, lace, beads and goodness knows what else. I could call to mind—did I declare personalities—several of these "in generals" on our city boards this week. They only tend to make a young, pretty form, heavy, bulky and ungraceful. I never see a light *crêpe*, a soft silk or mullé float before the footlights that I don't want to shake the wearer by the hand and congratulate her.

INCOG.

MR. JOHNSTON'S REJOINER.

NEW YORK, March 29, 1899.

To the Editor of the Dramatic Mirror:
Sir.—I trust I will not be requesting too much if I again ask a small space in your worthy journal. I do not think it necessary, for me to speak in denial of all that Miss Prescott and Mr. McLean charge me with, for their letter, published in last week's issue of THE MIRROR, shows plainly that they desire to do me harm, which fact robs the mission of its effect, and is therefore evidence in my behalf. But it is impossible to keep from answering some of their charges.

It is probable that any star would keep an actor part of the season and re-engage him for the next, if

he were as "ill-tempered" and "unreliable" as I am charged with being? Miss Prescott and Mr. McLean say in their letter that the system of fines was brought about through my conduct. They never offered to fine me, but once, previous to the time in question, and at that time I refused to submit, and the fine was remanded by the manager. They insisted on this one, and I resigned in preference.

They further state: "We took Mr. Johnston on an emergency last season. We elevated him from small parts, which he had played with Mr. Bandmann to the position of juvenile man with us." Miss Prescott and Mr. McLean are mistaken. I was playing the leading heavy part (Frank Brownson) in Mr. A. H. Varley's Sam'l of Posen company at the time, and had been for four months. As I had an excellent Shakespearean wardrobe and had played a number of the parts which were offered me, and being partial to the legitimate drama, I accepted Miss Prescott's offer.

As to taking me in an emergency, I have letters and telegrams in my possession showing that the season before I accepted they offered me Mercutio, Orlando, etc., and other parts, none of which would be to my discredit, while I was with Mr. Bandmann doing such "small parts," as Chateau Renaud in Corsican Brothers, Count de Barri in Narcisse, Simonian in Dead or Alive, etc. Furthermore, I had played Iago, Ghost and Laertes, and Mercutio for a season of thirty-six weeks in 1898, and 99, and have also had a season of about the same length with Mr. Frederick Ward at \$100 per week more than I received with the company in question.

I desire the readers of THE MIRROR to judge for themselves whether or not Prescott and McLean "elevated" me.

I pronounce the statement that I left them under any quibble whatever to be entirely false. I simply felt that I could not submit to any more of the treatment I had been subjected to.

To refute the statement that managers have complained of me, I submit to you a scrap-book containing a few of my favorable mentions. As to the letter addressed to you and signed by the gentlemen members of the company I have nothing to say. They are in the employ of Miss Prescott and Mr. McLean and could not refuse to sign. Most of the gentlemen of the company are new in the business, only three of them, not including the male star, ever having held positions in any other company.

When at the end of last season, one of the gentlemen intimated that a slight advance on his immediate salary of \$60 per week would be agreeable, Miss Prescott indignantly told him that he was now getting more than any ordinary clerk. This man was playing some of the most responsible parts in the repertoire. I make this statement to show how highly the lady in question esteems an actor.

Very respectfully yours,

W. J. JOHNSTON.

JULIA IS NOT HER DAUGHTER.

To the Editor of the Dramatic Mirror:

BROOKLYN, March 30, 1899.

SIR.—Will you kindly let me say through the MIRROR that Julia Marlowe is not my daughter, as seems to be the general impression.

During Miss Marlowe's recent engagement in Toronto, Ont., the critics spoke of her as the daughter of Mrs. Owen Marlowe and grand-daughter of the late John Nickinson, manager of the Royal Lyceum, Toronto.

I have only one daughter on the stage, Virginia Marlowe, at present with Margaret Mather, and a younger daughter Ethel, who will shortly join the profession.

The mistake of the Toronto critics must have been embarrassing to Miss Marlowe, particularly as it was not corrected. Respectfully,

MRS. OWEN MARLOWE.

WHO WILL LAUGH LAST?

NEW YORK, April 2, 1899.

To the Editor of the Dramatic Mirror:
Sir.—You published in last week's issue of THE DRAMATIC MIRROR a letter from David Henderson, of Chicago, which is practically the same as one appearing two weeks ago in another New York journal. To this I replied last week in *extenso*. I will not, therefore, burden your numerous readers with a discussion which is of no interest to them, but I will simply ask you to allow me to say that I am glad to be assured by Mr. Henderson that he does not owe me a cent, as that statement promises payment in due time if I was forced to accept instead of cash for royalties which had not been paid up.

Flinging mud is easy to those who cannot soil their hands; but as my Crystal Slipper in the means of dragging the manager of the Chicago Opera House out of a mountain of debt, he probably hopes, with the usual gratitude of mean natures, that he can stifle my reputation now that he is exonerated himself. *Adieu bon qui rira le dernier*. Yours faithfully,

ALFRED THOMPSON.

NOT THE SAME.

BOSTON, Mass., March 30, 1899.

To the Editor of the Dramatic Mirror:

DEAR SIR.—I see by your Cleveland correspondence that A. C. Adams, of Adams and Moore's Faust co. is a brother of G. H. Adams, of the He, She, Him and Her co. Allow me to state with all due respect to Mr. Adams that I am no relative of mine. I have only one brother in the business—James R. Adams, late with The Arabian Nights co. By making mention of the above facts you will greatly oblige.

Yours as ever,

GEORGE H. ADAMS,

He, She, Him and Her Co.

MATTERS OF FACT.

Manager Frank Charvat of the Ullie Akerstrom company has sent his cheque for \$500 to be held by THE DRAMATIC MIRROR until the controversy with the Lillian Kennedy company about their alleged appropriation of a recitation composed by Ullie Akerstrom, entitled "Toot yer horn if you don't sell a clam," is settled. Mr. Charvat deposits the money with the understanding that he will forfeit it as a donation to the Actors' Fund if he cannot prove that the recitation in question has not been taken by the Lillian Kennedy company from Ullie Akerstrom's play Annette the Dancing Girl. On the other hand the Lillian Kennedy company claim that the plot of their play Casey's Troubles, is original, and that not a single situation, incident, recitation or climax has been taken by them from Miss Akerstrom's play.

Lillian Brainerd is at liberty.

Eleanor Tyndale is reported to have made a pronounced success in leading juvenile roles with the Booth-Barrett combination.

William Friend, singing, character and low comedian, is said to be meeting with great success with Patti Zosca en tour through England and Scotland. He is reported to have made a decided hit both in London and the provinces.

Manager Geo. W. Chambers, of Chambers' Opera House at Talladega, Ala., is booking only first-class attractions for his new Opera House, which has a seating capacity of 1,000, and is fitted up with all the latest improvements. Talladega is a railroad centre, with a population of 6,000 and three near-by towns to draw from. It is said to be the best theatrical town in the State.

The address of Adene Maretti, who was with the Michael Sirocco company last Fall, is requested by "Chicago," care of THE DRAMATIC MIRROR.

Many prominent managers have taken desk-room with Klaw and Erlanger at their headquarters, No. 25 West Thirtieth Street, near Broadway. Messrs. Chapman and Sellers, Harry Hine, manager for Hallen and Hart in Later On and E. A. MacFarland, manager for Denman Thompson, have moved in since last announcement. These gentlemen will have their exclusive headquarters by the year with Klaw and Erlanger. E. A. MacFarland also has his headquarters with them.

Manager Sam T. Jack, of Lilly Clay's Colossal Gaiety company, calls the attention of managers to the fact that a bogus company has usurped the title of this organization and is now in its second week playing at low-priced theatres where Lilly Clay's Colossal Gaiety Company does not play.

Gustavus R. Winter, character or heavies, is at liberty.

Applicants for parts in the cast of the coming production of The Teapost at McVicker's Theatre, Chicago, are requested to consider no reply to their application as a negative.

Marie Mulick is said to have made a pronounced success as Minnie Gilliland in the Sweet Lavender road company.

Fisher's Cold Day company is in its fourth season, under the personal direction of Perkins D. Fisher, proprietor and manager. Mr. Fisher has two companies out this season in the place, and both are reported to be doing good business. This gentleman has booked and managed both companies and played the leading comedy part. His success in the South is spoken of as having been remarkable, playing many return engagements to very large business. Next season Mr. Fisher will have a very strong singing company, consisting of ten comedians and six ladies. He will sail for Europe in June to secure some of the latest novelties for his company. All communications will be received by Mr. Fisher, per route.

Manager Weissmann, of the Kookuk Opera House at Kookuk, Ia., has open time in May and June which he would like to fill immediately. He is also booking for this season and next. The house plays only first-class attractions, and Manager Weissmann, with his able assistant, Business Manager Springer, who has been connected with the house for a long time, have won the support and confidence of the best class of theatregoers in Kookuk.

Marie Hilton is receiving very favorable mention for her work in Frank Daniel's Little Puck company.

A first-class leading man is wanted by the Ida Van Cortlandt company.

Charles Stow's original American play, An Iron Creed, will have its first production at the Fourteenth Street Theatre on Monday night next. The cast includes Marie Cross, who will create the part of Ruth Delmont, the Jewess; J. P. Brun, Atkins Lawrence, Herbert A. Carr, Henry Lynn, Stephen R. Barry, H. P. Stone, W. H. Collins, Francis Livingston, Kate Foley, Mary Wade Hamilton, Rachel Renard, Louise Halbee, Florence Bayard and Mabel Lawrence.

Ada Dyas is disengaged for the season of 1899-90. Rachel Booth is reported to have made a distinct success as Olga in Gratian Donnelly's new play, The Red Rouble, now being presented at the Broad Street Theatre, Philadelphia.

Louie K. Quinten will be open for engagement during the Fall of 1899 and Winter of 1900. Hereafter this lady desires to be known by her full name, Louie K. Quinten Lewis.

Winnett's Amusement Exchange, No. 1267 Broadway, is transacting a general theatrical business.

W. Frank Calder has bought the sole right of Fred Marsden's popular comedy Cheek, and has directed Gustave Frohman to spare no expense in engaging a first-class company, advancing the best routes and contracting for the most novel printing and all necessary scenery and properties. All communications will be received through the offices of Gustave Frohman, No. 19 East Twenty-eighth Street, New York.

James Owen O'Connor in Cains Marius (purchased from McCullough), or Othello, Richelieu, Shylock, will negotiate with partner,bacher or manager. Mr. O'Connor also wants a press agent.

Jenny Elton, lately with The Night Watch company, has signed for a year's engagement with W. H. Powers' very Leaf company, and will play leading business with that organization.

Mac Wentworth has just closed season with the Lizzie Evans company in which she played the ingenue part with great success. Miss Wentworth is now in the city, and is at liberty.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed will be returned to the post-office. Circulars and newspapers excluded from this list.

Aldrich, T. B.	Boring, Louise	Boyd, W. S.
Anderson, M. H.	Elwood, W. H.	Bohney, Jas. A.
Auerbach, Adolph	Egan, Joe	Boyd, W. S.
Andrews, C. L.	Edwards, Leslie	Boyd, W. S.
Adams, M. F.	Fuller, Lois	Boyd, W. S.
Anderson, Mary	Fennell and Crane	Boyd, W. S.
Arndt, Marie	Connelly Co.	Boyd, W. S.
Adams, J. H.	Faucett, Owen	Boyd, W. S.
Ashlin, Willard	Faber, Duke F.	Boyd, W. S.
Ackin, Sel	Forsythe, Kate	Boyd, W. S.
Arnold, Bessie	Foley, Kate	Boyd, W. S.
Blair, Frank R.	French, M.	Boyd, W. S.
Barbour, Wm. W.	Gilbert, Miss Fay	Boyd, W. S.
Bryant, Tom	Gray, Alice	Boyd, W. S.
Brown, F. A.	Gardner, Mr.	Boyd, W. S.
Brown, Geo.	Geller, Campbell	Boyd, W. S.
Bates, Stella	Hillis, O'Kane	Boyd, W. S.
Brooker, Frank	Harris, Mrs.	Boyd, W. S.
Baker, Mrs. D.	Hawley, Bronson	Boyd, W. S.
Beach, Wm.	Hayden, W.	Boyd, W. S.
Brennan, G. M.	Howard, Miss	Boyd, W. S.
Brown, Lloyd	Hill, Geo. A.	Boyd, W. S.
Byron, Fred	Howe, Jr., Frank	Boyd, W. S.
Beattie, Lida	Huntington, Wright	Boyd, W. S.
Boucault, Nina	Heyman, A. P.	Boyd, W. S.
Bonstelle, Jessie	Hess, E. D.	Boyd, W. S.
Bellington, Mrs.	Hanley, Emma	Boyd, W. S.
Barker, Adelle	Hendon, Agnes	Boyd, W. S.
Burbeck, Frank	Henderson, Dan	Boyd, W. S.
"Bartholomew's"	"Hermann"	Boyd, W. S.
Bisby, Mr. G.	Howard, Jr., Joe.	Boyd, W. S.
Bell, Harry B.	(Jug)	Boyd, W. S.
Bickford, L. B.	James, Howard	Boyd, W. S.
Brandt, Chas.	Jefferson, Chas. B.	Boyd, W. S.
Bonnet, Emma C.	Jefferson, Joseph	Boyd, W. S.
Butler, C.	Jones, I. G.	Boyd, W. S.
Crane, Jr., Thos.	Jones, W.	Boyd, W. S.
Corbin, Sheridan	Jefferson, Frank	Boyd, W. S.
Connelley, George	Jones, Ed.	Boyd, W. S.
Cady, A. H.	John, Miss L.	Boyd, W. S.
Chapman, Harry	Joyce, Miss	Boyd, W. S.
Cooper, George S.	Jackson, Carrie	Boyd, W. S.
Corrine, Blanche	Kail, W. J.	Boyd, W. S.
Cross, E. J.	Knight, F.	Boyd, W. S.
Christine, F.	Kruger, Jacques	Boyd, W. S.
"Carpetman"	Kenny, Joe M.	Boyd, W. S.
Carbide, Helen	Lack, Geo. E.	Boyd, W. S.
Carroll, Mrs. C.	Lewis, Lillian	Boyd, W. S.
Clarke, Kiriand	Lawson, Louise	Boyd, W. S.
Clark, Mabel W.	Lawson, Bonnie	Boyd, W. S.
Cook, Jos. V.	Lawrence, Fred	Boyd, W. S.
Cifton, Geo.	Lawson, Edwina	Boyd, W. S.
Clyde, Wm. C.	Lombard, Thos. C.	Boyd, W. S.
Coble, Pope	Lynch, G. W.	Boyd, W. S.
Clayburgh, Ed.	Lee, Miss	Boyd, W. S.
Carr, Herbert A.	Lawson, Sara	Boyd, W. S.
Clyde, W. Z.	Lawson, Miss (Jug)	Boyd, W. S.
Clanges, Mr. V.	Lewis, Lillian	Boyd, W. S.
Crumm, Geo. W.	Lanning, Miss W.	Boyd, W. S.
Clarke, Redford	Leland, Sallie	Boyd, W. S.
Durant, C. W.	McGowan, Geo.	Boyd, W. S.
De Bur, Marthe	McKenzie Archie	Boyd, W. S.
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Edridge, Chas. E.	McBoswell, Idella	Boyd, W. S.
Eve, Sophie	Morgan, Miss R.	Boyd, W. S.
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Ehson, Alice	Mestayer, W. A.	Boyd, W. S.
Elmer, Rhonca	Murkin, Chas.	Boyd, W. S.
Elliot, W. J.	Murphy, Miss D.	Boyd, W. S.
Eytinge, Rose	(Jug)	Boyd, W. S.
	Modjeska, Miss.	Boyd, W. S.
	Murphy, Mrs. Kate	Boyd, W. S.
	Murphy, Miss D.	Boyd, W. S.
	Winston, Jennie	Boyd, W. S.

GUSTAVUS R. WINTER.

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Lillian Thompson, also FREDDA, by Geo. T. Murphy, rewritten

Howard T. Jack.

Managers showing any production of Chinese or Fredda in their

theatres will be prosecuted to the full extent of the law.

S. C. DOBSON.

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BOSTON.

On Saturday night English opera went out and on Monday night German opera came in at the Boston. Rheingold, the first of the Tetralogy, was the opening performance, and was presented with nearly the same cast, chorus and orchestra as in New York. Die Walküre and Siegfried follow in order. No performance is to be given on Thursday evening, but the bill for Friday is Götterdämmerung, and for Saturday, Tannhäuser. The sale of tickets for the week's performances has been very large and the probabilities are that Manager Tompkins will be well repaid for his enterprise.

The Cavalier, which Manager Rich secured to fill a week of the gap made at the Hollis Street by the illness of Mary Anderson, was a genuine success, and Mary Anderson, who was the leading character in the piece, will meet with a hearty welcome when she shall pay Boston another visit. This week Hermann, the prince of wizards, is the attraction.

Joseph's Sweetheart is proving an immense success at the Museum, and the houses are crammed night after night as they were during the Pauntieroy season.

Myr's Brass Monkey draws a severely intellectual crowd nightly at the Park. The piece is in its second week.

W. J. Scanlan, an excellent delineator of Irish character, by the way, is at the Globe this week.

Last week the Grand Opera House did an excellent business with Gillette's A Legal Wrack. This week held by the Equity is drawing good houses.

The Howard has a strong attraction in the Big Bear and Frank McVish's comb.

ITEM: Robert Elmore is definitely announced at the Hollis Street for 5. The management states that "a delicate vein of humor will run through it." Certainly, why not? It would have seemed forced had Mr. Gillette worked a ballet or Amazonian march into it, but there are lots of opportunities for "delicate humor," and we hope to see them improved.

Mr. Vanderbilt will be the Robert Elmore and Dorothy Dorr the wife. Others included in the cast are Wm. Craven, J. T. Sullivan, C. A. Valente, W. H. Thompson, Harry Holland, Elsie Shannon, May Robson, Ella Morgan and Kate Donlin Wilson.

Natural Gas follows The Brass Monkey at the Park. Margaret Hather appears at the Boston Theatre on Post Day in two performances, playing Leah in the afternoon and Rachel and Juliet in the evening.

Thatcher, Primrose and West's Minstrels, I saw at the Park this week. I saw at the Park this week, ready said that the German Opera Co. is nearly the same as that which came in New York. For some reason—financial, probably—no have neither Big Peretti, Franz Hammer, nor Frau Emma Olsen.

Sufficient subscriptions have been obtained to warrant the company's coming to the city. The company will consist of the following:—The Jack Peretti concert at Music Hall last week, after a dual of advertising, was an artistic failure. The two principals were well enough, but the rest were very bad. The second concert, which was to have been given Saturday, was canceled.

PHILADELPHIA.

The management field last week showed many notable features. There was a change of attraction at each of the theatres, and many of the events were of more than ordinary importance.

At Harriman's Grand Street Theatre we were treated to an entirely new production. The Red Berlin, a Russian melodrama from the pen of M. G. B. Berlin. Although I am now called upon to chronicle the events of the week, the play was written about a year ago, and was the first attempt at a play.

It is a melodrama, and the play is so full of incidents that I must content myself with giving but an outline of the plot. The hero is a Russian, a musician, named Alexei, who is loved by a Russian girl, named Anna. Alexei is a member of the orchestra of the Grand Opera House, and is a member of the orchestra of the Grand Opera House.

At the Arch Street Theatre Nellie McHenry, supported by a good cast, appeared in Three of a Kind. The dancing Nellie is quite a favorite of the patrons of the theatre, and they gave her a warm and substantial reception. This week the McHenry-Prescott Co.

Thatcher, Primrose and West's Minstrels, having met with phenomenal success at the Grand Opera House early in the season, repeated their visit last week and I understand were not disappointed with the result. This week The Queen's Maids.

At the Grand Opera House Gray and Stephens' Co. presented their production, The Old Oak Tree, to excellent houses. This week The Old Oak Tree.

The stage of the Standard Theatre was given up to the World's Star Specialty Co. proved a paying attraction at the Grand Opera House. There were several clever pieces in the cast, but the comedy, especially the one in the title, followed by its title. This week The European Specialty Co.

At Forough's Theatre Youth was produced in a lavish manner. The cast was very efficient and a performance excellent in all respects was given. It is a comedy, and the title is self-explanatory.

The baritone, who played the part of the hero, was a very good one. The comedy was a very good one. The comedy was a very good one. The comedy was a very good one.

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appearance at the Academy of Music of the excellent German Opera Co. from the Metropolitan Opera House. It is true that we were granted but a brief season of six performances, but in these we heard The Meistersinger and the famous Tetralogy, The Ring of the Nibelung. All of these works were entirely new to this city, with the exception of The Walküre. The Rheingold is the prelude. It is not my function to speak of the merits of these works, they having already received such thorough treatment in the columns of THE DRAMATIC MIRROR. Neither am I called upon to do more than to render a brief tribute of unqualified praise to the work of Anton Seidl's magnificent orchestra, and to the merits of the co. included under the management of Mr. Stanton. I may remark, however, parenthetically, that the season afforded me enjoyment as well as enlightenment, and while I am not prepared to accept Wagner as the only high priest of the temple or the chief saint of the musical calendar, I have learned by this more intimate acquaintance with his works, to have admiration for his lofty purpose and respect for his genius. In spite of Lenten restrictions there was a large attendance at each of the performances, and the applause, which was frequently redoubled, may fairly be taken as an evidence of appreciation. More quiet and attentive audiences have never attended operatic performances in this city, nor has our Academy ever contained within its walls more brilliant assemblages. All seemed to appreciate the value of this rare opportunity to acquire knowledge as well as to partake of enjoyment. We were all thankful and happy, and although the continual attendance for five nights upon the performance of works that were in no sense restful, imposed a somewhat severe strain, we received adequate compensation and will always be ready to endure as much for a proportionate reward.

At the Chestnut Street Theatre Nadja was presented by the Casino Co., with Francis Wilson in the cast, he having been specially engaged by Messrs. Nixson and Zimmerman. Of course Mr. Wilson was accorded a rousing reception upon the opening night, whereupon he probably lost his head, as he interrupted and retarded the action of the opera by a short address to the audience, in which he returned thanks for their favor, and injudiciously referred to his late discharge from the co. Still this was his only offense and was readily condoned by his favorably disposed audience, and if any felt the wrong and realized that a blunder in worse than a crime, remembrance of the fault was soon in the oblivion by the excellence of his acting and the amusement which it afforded. Nadja proved bright, tinsel and pretty to gaze upon. It has so far drawn well without having excited enthusiasm, but it will probably not fill out its measure of five weeks to satisfactory business. In such case, however, it will still prove a certain success.

Prof. Hermann extended the patrons of the Chestnut Street Opera House with his facts of legend, and especially with his creation act. His stage settings and costumes were much admired and his brief engagement was a financial success. The week's Evangelists.

Mr. Gregory, having efficiently recovered from his last illness, appeared at the Walnut Street Theatre last week in a revival of the comedy, The Lady of Lyons. He played to crowded houses at each performance, although the most interest centered in her Lady Macbeth. The result was disappointing. Her conception of the role is certainly original, but not likely to be accepted either by the audience or by the critics. The comedy was well played, but the co. was far from good. Charles Coghlan was unusually careless or indifferent. His acting at times was absolutely bad and his reading extremely faulty. I am the more severe because I am sure he is capable of better work, and if he is his own master, I am sometimes thought, by his environment, he should seek better opportunities and give his reputation as an actor. This week Kintally's Water Gown.

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also from the programme. Alban's song "Sweet Bird" with accompaniment by Mr. Barrett Harrington, Poole's singing of the "Voice of the Sea," and Signor Massimo's aria Celeste Aida were the features of the several concerts. Z. N. Benton, late of the Terry the Swell comb, which collapsed at St. Louis, was in the city during the past week on route East. The Emma Bell Love's Loyalty comb, disbanded last week at Middletown, Ohio, and its leader, Mrs. Kneale of this city is under the extent of \$500 in theatrical experience. The city joined the Twelve Temptations party here 25.—The Ben Hur tableaux will be presented at the Odéon 2.—The Alban concert announced for 21 at Music Hall was declared off by Manager Lavine.

NEW ORLEANS.

The Avenue Theatre is enjoying a monopoly of theatrical patronage, all the others being closed, and Capt. Lowden's strong box will need some new bolts to hold it together shortly. Myra Goodwin in St. Louis was the attraction last week and business was excellent. Miss Goodwin is one of the best non-brettes in the business. The supporting co. is excellent. W. J. Russell does some splendid work as Hicory Hawkins. A Noble Outcast this week. McCollin Opera Co. next.

Paranta is making money with a good circus and variety entertainment under a tent, erected on the site of his burned theatre. He will shortly move it up town.

The new People's Theatre building is progressing nicely, and will be finished in time for next season. It is rumored that Mr. Paranta will assume management of it.

The Grand Opera House will not re-open on April 1 as announced. Mr. Greenwell has returned from Texas, and announces that his vacation will be spent in Europe.

The boxes of the French Opera House were sold at auction last week, and some lively bidding was indulged in by the stockholders. Quite a large sum was realized over the subscription price, which will be used in repairing the building.

SAN FRANCISCO.

Howard P. Taylor got a hearing but, under all circumstances, an unfortunate one. The Little Pinner was produced on last Sunday evening at the Standard. It would have been better for Mr. Taylor if it had not been produced. Why? For several reasons. One: it was not given well. Another: the season came to an abrupt termination after four performances, partly because Kate Mayhew herself was ill and partly because business had not been good enough to pay salaries. Miss Mayhew's Jack cannot be commended, much as her good intentions were. Her apparent and excellent as she has been in other roles. The play itself may be commended in general terms, and it is safe to say that a good company with a clever actress in the Jack role would make a go of it. Miss Mayhew is too heavy. I saw Mr. Taylor's momentary evening in the theatre, but probably the idea of doing came later, because he did not list at such a consequence, though he did say that he should not allow any of his other plays to be produced unless changes were made in the co. I told him just what I have written here—that the play with a good co., would make a hit. Harry Hainthall, J. J. Wallace and Clyde Heron sustained their parts well. Not much that is good can be said of the others. I have not been able to see Mr. Taylor since Wednesday night and I do not know what his intentions are, but Mr. Goodwin, the business manager of the Standard, said that Miss Mayhew would open at some other theatre as soon as she recovers from her throat trouble. There seems to be a general prejudice against the Standard—a silly prejudice, it seems to me. But for that matter, all prejudice is silly.

A Poor Salvation continued at the Baldwin. And The Brigand at the Tivoli. Likewise Youth at the Alcazar. Also The King's Fool at the Opera House.

The Little Tycoon filled the Bush Street Theatre at nearly every performance, standing-room only being had at some of the performances. Its music is pleasing, but rather fading, while its libretto is marked by the usual American crudity. I think if W. S. Gilbert were to write a libretto and submit it to Spenser, Stahl, Rice, or any of the other "American composers" that they would throw it over for the driver they are tinkering with continually. I had a chat with Mr. Spenser on Wednesday afternoon, when he told me he had another opera nearly ready. His several clever people in the cast of The Little Tycoon. R. K. Robinson, J. Aldrich Libby, Lloyd Janssens, Catherine Lingard, formerly with Miss Janssens, and Miss Cerbi and Hattie Arnold. The latter is maybe the best singer of the co., and makes the least fuss about it.

The San Francisco Quartette gave a series of concerts at the Bijou during the week—Irish night, French night, German night, and so forth. Alfred Wilkin, the tenor, is singing better than ever, the climate here turning his former sweet, tender voice almost into a robust. Louise Pyk, the soprano, gave Swedish songs in response to encores and sang them finely. Mary E. Barnard's contralto voice, which she turns into a ringing mezzo-soprano seemingly at will, has been heard to good advantage. Her several clever people in the cast of The Little Tycoon. R. K. Robinson, J. Aldrich Libby, Lloyd Janssens, Catherine Lingard, formerly with Miss Janssens, and Miss Cerbi and Hattie Arnold. The latter is maybe the best singer of the co., and makes the least fuss about it.

CHAS: The Mendelssohn Quintette Club gave concerts on Tuesday and Thursday. Jupiter Pluvius told me to stop indoors on the first occasion, and on the second I was engaged. But Miss Ryan had a severe cold, they said, so I did not miss much on that score. The instruments, however, were all right. I judge from the notices.—M. R. Curtis was at the Bush Monday night. I asked him when he was going to throw up real estate and the hotel business, and return to the stage. "Next season," he said.—I told you last week, if I remember, that the Spanish Opera Co. would give a performance of the management of Gustav Amberg of the Theatre. It was so understood at the time. But there is more to it. I was told that the time arrangements are completed, the co. will have had its prestige completely frittered away. For instance, they returned to the Orpheum during the week and gave operas each night to a beer-and-tobacco audience, between the acts of which the variety co. engaged there, and the acts of which the three acts at a time! How is that for brilliant management? The "two bits" of to-day have been more attraction for the co. than the "big" of to-morrow. Some manager with money and an iron will should take the co. in hand.—Rudolf Patek, who is from the Vienna Imperial Conservatory of Music, and who has been with F. H. Cowen in Australia, arrived in San Francisco during the week and will play the violoncello this evening with the San Francisco Quartette at the Bijou.

ST. LOUIS.

The Boston Ideals gave a highly successful week of opera at the Olympic Theatre last week to large and thoroughly delighted audiences. This week Marie Wainwright and Louis James. Next week Annie Pixley.

Fannie Davenport had fine audiences at the Grand Opera House last week when she produced Sardou's La Tosca for the first time in St. Louis. Miss Davenport scored a triumph as La Tosca, her impersonation of the title part being most graphic and powerful. Melbourne, who was being most forcible and effective as Scarpia. F. McCullough Ross was clever as Mario. The entire co. was satisfactory in their several parts. The stage settings were unusually handsome. Both Miss Davenport and Mr. McCullough were called before the curtain after their strongest acts each night. This week The Still Alarm.

A Bunch of Keys at Pope's Theatre last week had an excellent representation and was thoroughly enjoyed by large audiences. This week Evans and Hoey in A Parlor Match.

At the People's Theatre last week John Stevens' new and improved version of Pausan's Slave was made more attractive and better presented than ever before. The co. was stronger in every way. The co. included Jennie Williams, Abbie Pierce, Charles Harrington and other good people. Business was good throughout the week. This week Boston Musical Canteen's Cabin co.

CHAS: Lydia Thompson gave an extra performance last Sunday night, and Miss Davenport did

not commence her engagement until Monday.—A German co. gave a performance at the Olympic Theatre. The Boston Ideals not opening until Monday night.—Clara Morris was ill one night the latter part of her engagement here, and her illness proved so serious that she was compelled to cancel last week's engagement at Baltimore. The co. left direct for New York.—Thomas Garrick left for the East last week, and is doing leading business with Marie Prescott and R. E. McLean. He will before long be married to Helen Collier, the accomplished daughter of Edwin Collier.—Lillie Baldwin, of this city and last season a member of the Clio co., joined the Rose Hill Folly co. last week.—The Musical Union gave their fourth concert of the season at the Music Hall last Thursday night before a very large and fashionable audience.—Harry Mann, the energetic manager of Evans and Hoey's Parlor Match co., was in the city last week. He has a very prosperous look and is as handsome as ever.—Doorkeeper Dave Nelson, of Pope's Theatre, received his annual benefit last Monday night and had a houseful of his friends.—Monday night at last week. A change of bill every night has taxed the vocal strength of the co. Of those who have become most popular may be mentioned Herr Schutz, Herr Rank, Herr Lube, and Pri. Hebrich, Pri. Engländer and Pri. Hecht. This week the co. will be seen in Ballo en Inaschura, Mariana, Faust, Lucia di Lammermoor, Bohemian Girl, etc. Business has been good.

Vernon Jarboe had a prosperous week at Hoey's in her musical comedy, Starlight. The co. is rather better than any she has yet carried. Amy Brooks, Harry C. Clarke, Will Mack and Charles Kirke were good. Lottie Alter, who plays a boy's part, is one of the most graceful and bewitching dancers and actresses lately seen. She is a new beginner and ought to have a successful future.

This week Rosina Vokes and her Comedy co. The Henrietta continues to draw splendid audiences to the opera house, and the engagement of Robson and Crane in this bright comedy is sure to be most profitable. May Waldron is one of the favorites in the cast.

Louis James and Marie Wainwright appeared last week in Grotchen at McVickers. Marie Wainwright is a beautiful and painstaking actress, but should not attempt this line of character. Annie Pixley, this week.

Mrs. McKee Rankin, the sourette par excellence of the stage, had a rousing big week at the People's in The Golden Giant Mine. This week, My Partner with a strong co. J. W. Wallick in Bandit King 10.

Jon. Williams, the popular dialect comedian, had a fine week's business at the Haymarket, in his amusing play Kipper's fortune. This week, Johnson and Slavin's minstrel.

Dark side of a Great City drew good audiences to Jacob's Academy. The piece is full of sensation and incident. This week, Nobody's Claim.

The Windsor had profitable patronage by the drawing powers of The Kuning Passion. This week, Mignone's Vandeville co.

Lost in New York, with its river of real water, steamboat, etc., did an excellent business at the Criterion. This week, Dark Side of Great City.

ITEMS: Sir Del Puente, Fannie Bloomfield and Clarence Eddy appeared in a symphony concert 20, and drew a fashionable audience.—Walter Damrosch will give six lecture recitals on the Nibelungen trilogy at Central Music Hall shortly.—Nellie Farrer received a consignment of gloves from a friend the other day, but the duty charged was too much and she refused to take them out of the custom house. Subsequently she thought better of it and paid the duty.—Manager J. C. Duff was here last week on a business trip. His co. will be here this Summer for an extended visit.—Charlie Williams, whitened manager of A Pair of Kids co., is now connected with the Wisconsin Central Railroad and can give theatrical people rates.—Laura Higgar, who lately dislocated her knee, is now better, and has rejoined the Webster-Brady Show co.—Mrs. Margaret Fair, mother of Assistant Manager George O. Fair of the Haymarket, died on the 25th ult. at her home in Windsor Park aged sixty-five. She had been an invalid for some time.—Manager Foster, of the Boston Ideals, underwent a painful operation while here, and has been confined to his room at the Leeland Hotel. He rejoined the co. last week. His ill health has kept him away from the co. over eight weeks of the season so far.—Fred Greenwood, of this city, has just completed a comedy-drama for a leading star actress. It may be produced here.

LOUISVILLE.

Johnson and Slavin's Minstrels played to three nights' light business at Macaulay's, commencing March 25. The bill offered was an ordinary one only. The Lyceum co. in The Wife finished the week to good houses, making a marked hit. A more evenly balanced co. has rarely appeared here, and to one and all praise is due. Mrs. Heban-Gibbs is a beautiful woman and an intelligent co. over the stage-setting and the dressing of the play was in keeping with the general excellence that characterized the whole. Emma Abbott Opera co. comes next, to be followed by the Boston Ideals in a return date.

At the Masonic Prof. Bristol's Equestrianism attracted large and well-pleased audiences. This week Salvin's Animals will occupy the house.

James H. Wallick in The Bandit King and The Cattle King had a successful week at Harris Bryant and Richmond come next in Keep It Dark, which made a hit when last here.

Harry Jackson in his own play, Braving the World, was the attraction at the New Park. It is not remarkable in any particular, but served as a means of drawing satisfactory patronage to the popular Buck. Irwin Brothers co. follows.

ITEMS: Kitty Blanchard, who was at Harris' last week, was interviewed in the Sunday issue of Truth, and says some interesting things of her early career as a stock actress in this city. During the war she was known as "The Pet of Sherman's Army." I was a great favorite during that stormy period. She spoke her first lines as a professional at the stage at the old Woods' Theatre.

William A. Brady, who dramatized She so successfully, writes Al. Bonnier that he has arranged a stage version of Robert Elmore which he will have on the road next season. Fanny Davenport was too unwell to appear at the Saturday night performance of La Tosca as announced and the theatre was closed. She is suffering from the throat trouble now prevalent among professional people.—Manager Macaulay discharged his orchestra bodily 25 on account of differences long brewing. He now has a capable leader in Prof. Biller, who will give the patron of Macaulay's good music.

The Bourliers and Manager Havlin of Cincinnati now have a circuit upon which they can play the same attractions in Louisville, Cincinnati, St. Louis, Chicago and Indianapolis. It should prove a good thing all around.—Belasco and De Mille deserve praise as successful American playwrights. Lord Chumley and The Wife bear the mark of skilful preparation. The stories are interesting, the characters consistent and the situations strong. The stamp of Louisville approval is unequivocal.—Work is rapidly progressing upon the new Music Hall. Manager James H. Campbell is giving his whole attention to the building of the structure which will be an ornament to the city.

and a novelty in theatrical architecture, in that it will be suited for every character of amusement from grand opera to evening lecture. The seating capacity will be very large. Reassuring words regarding Mary Anderson's condition come to her relatives here. The statement that Louisville newspapers harshly criticized the unfortunate lady upon the occasion of her last appearance here is incorrect. Nothing but the kindest things were said of her by the local press. Her mediocrity was, however, handled without gloves.

BROOKLYN.

The Pearl of Peking duplicated its success of last season at the Park Theatre last week. The audiences were very large, and a number of theatre parties attended during the week. Mr. Harrison's Typhoon is, if possible, funnier than it was last season, and the changes in the cast are all improvements. It is a pity that we cannot see Louis Harrison in legitimate comedy. He would make a hit. This week Mr. and Mrs. Florence appear in Heart of Hearts.

Frank Daniels in Little Puck played to fair business at the Grand Opera House. The piece is one of the best of the kind and the co. engaged in its interpretation, including as it does Harry Courtaine, John K. Ince and one or two equally well-known people, an unusually good one. This week's attraction is Lewis Morrison in his spectacular production of Faust.

Dowling and Haason in Nobody's Claim drew well at the Brooklyn Theatre. If the unities are not always preserved in Nobody's Claim and there is a little more gunpowder than is in very good taste, it is, at any rate, a clean healthy play and deserved most of the applause it received last week. On Monday another drama of the same school was presented.

The Silver Age, which was seen earlier in the season at the Criterion, and in which Edwin F. Mayo as Cool Jack does some good work. Several startling bits of realism are introduced in The Silver Age. On Sunday evening Kellar gave an exposé of spiritualism, assisted by a very entertaining programme by Nana Sahil, the Steens and the Spanish Students. Next week W. U. & Co.

The Criterion stage was not large enough for She, but nevertheless the play drew well last week, though it had been seen at several other houses this season. This week large business is assured, for Tony Pastor and his co. play their annual engagement.

The European Novelties did well at Hyde and Behman's Theatre last week.

Arizona Joe, who had a successful week at the Standard Museum, was succeeded on Monday by a very fair company in Mugg's Landing, a drama well suited to the tastes of the Standard's clientele.

At the Academy of Music the Boston Symphony Orchestra gave a concert on Monday evening, assisted by Mr. and Mrs. George Henschel.

The Philharmonic concert and rehearsal occur on Friday afternoon and Saturday evening at the Academy.

The success of the Juch-Perotti concert was so great that another is to be given at the Academy April 12.

BROOKLYN, E. D.

Booth and Barrett at the Amphion last week in repertoire to packed houses at nearly every performance, doing much greater business than last season at the same house.

Robert Mantell in Nonbars to packed houses last week at the Lee Avenue Academy. Mask of Life this week.

Waifs of New York played to fair business last week at the Lyceum Theatre.

Lilly Clay's Colossal Gaiety co. played to packed houses last week at the Grand.

BALTIMORE.

The New American Opera co. played a fairly successful engagement at Ford's Opera House last week, appearing in a repertoire of favorite operas. The work done was a mixture of good and bad.

Francis Vetta and Alonso Stoddard were old favorites with the musical public of this city, and did considerably well. This is particularly true of Vetta's Mesphitophela, which was a genuinely good performance.

Alda Varena was a disappointment; her work from a musical point of view was very unsatisfactory and crude, and dramatically she was a flat failure. Her Marguerite was at times painful. A new face to all was Lizzie Macnicol, a charming young singer of great promise. At very short notice she replaced Clara Poole as Azucena in Trovatore, and did it well. Besides being a singer of ability she is a pretty woman and clever actress. Louise Natal crushed a favorable impression by her good work.

The chorus was small but well drilled, and the orchestra under Gustav Hinrichs was excellent. A word is due the management of the house for the fine stage setting given the various operas of the repertoire. Thatcher, Primrose and West's Minstrels opened for the week on Monday night. James O'Neill a Monte Cristo.

At Holiday Street Theatre Henry E. Dixey in Adonis enjoyed a successful week. Rhea this week. Lydia Thompson next.

Maudie Granger presented J. R. Tillotson's new play, Two Lives, at the Academy of Music during the week just closed to good attendance. This week, Kinky's Black Crook. Frank Daniels in Little Puck next.

At Forepaugh's Temple Theatre Bartley Campbell's Fate was given to good houses all the week. Lee Lamar appeared in the dual role of Helen Faraday and Madame Severeux and was quite satisfactory, and the co. gave her good support. Over the Garden Wall began the week with the usual Men's matinee. Next, Jennie Calef in an American Princess.

Lilly Clay's Gaiety co. played a return engagement at the Monumental Theatre and repeated their former success, good bill and big houses. May Howard and her co. this week. Next, The European Novelties.

Fred Marsden's sensational drama, Reuben Glue, drew big houses to Front Street Theatre, and received the stamp of popular approval from the audiences. Joseph J. Sullivan in The Black Thorn this week. The Black Flag next.

PITTSBURG.

Rosina Vokes closed a moderately successful week's business at the Grand Opera House March 20. Nellie McHenry this week. Minnie Madden's The Stonewall was seen at the Bijou last week where it played to good business. The Crystal Slipper this week. Jim the Penman next.

The Big Four comb played to good business at the Academy. The Night Owls opened for the week.

Bacon Lights closed its week's business at Harris' profitably. A Boy Hero this week.

Items: One hundred and fifty members of the Order of the Mystic Shrine attended the performance of The Mighty Dollar at the Grand Opera House. McAuliffe and Myers, the pugilists, have been engaged to appear in the first act of The Stonewall.

Manager Wilt has good attractions booked for the remainder of the season at the Grand Opera House. A performance for the benefit of our Exposition Society will be given at the Bijou 21. The following attractions will appear: Minnie Madden, Jim the Penman, the Academy co., Harris' co. and a number of local lights. Morris Rosenthal gave a piano recital here 1. The stage settings at both the Opera House and the Bijou last week were very handsome.

CLEVELAND.

The Crystal Slipper crowded the Opera House all last week. The spectacle is gorgeously mounted, the ballet being the finest produced here in years. Marguerite Fish's Cinderella was a very pleasing performance, while Daisy Hamden's twinkling feet were the "poetry of motion." This week Julia Marlowe. Next, Dan Sully and the Bostonians.

Danman Thompson's play, The Two Sisters, did a fair business at the Park. It is a clean play, rather sketchy but still interesting. Eugene Jepson as Pepper acted well and the Misses May Merrick and Levinia White were charming as the two sisters. The scenery was elaborate. House closed until next season when it opens at the Lyceum under Charles Frohman and the Miller Brothers of Columbia.

Queen's Evidence did only fairly at H. R. Jacob's Cleveland Theatre. Mary Mill's acting as the heroine is sympathetic, but lacks strength in the more romantic scenes. This week, Zitzka. Next, Maudie and Alice in My Aunt Bridget.

Chip of the Old Black did fairly at the Star. Maudie Scott and Mills and Miss Bonstelle carry the show. This week, T. J. Farrow in Help. The Night

At the Academy of Music which remains open despite the endeavors to suppress it, the Mignani Brothers' musical street-pavers and very clever people Little Roy's Female Minstrels.

Items: Moritz Rosenthal, the pianist, is at Cave Hall 3. John Faust, master of the Park, will have charge of the Opera House orchestra next season. Ariel Barney Miss Marlowe's manager, was some years ago a member of the Plain Dealer local staff. Jessie Bonstelle, of the Chip of the Old Black co., leaves it after this week, and Little Melbourne will play her part. Mrs. A. R. Casuran is expected here shortly on a visit to her parents. Little Tich, was in Detroit last week at the Crystal Slipper co., wife. Julius Menzendorf, treasurer at the Park under Mr. Hartz, will be cashier of the Cleveland and Detroit Steam Navigation Company's local office.

WASHINGTON, D. C.

Said Pasha drew large houses week of March 23 at Albaugh's.

Natural Gas at the National drew fine audiences, and much to the surprise of the management the lower part of the house was proportionately much better patroned than the gallery.

At Harris' Bijou P. F. Baker, played large audiences with The Emigrant. It was Sam. Koebe, of the Natural Gas co., very ill at his home in this city. It is reported that Mrs. Morton and Mrs. Thurbur are contemplating lending their aid and influence to the promotion of a scheme for providing Washington with a first-class music hall. Such a hall is very much needed.

JERSEY CITY.

The Casino co. presented at the Academy last week the best light opera performance seen here since the same co.'s engagement last season. Too much praise cannot be given to the members of the cast, and the stage setting left nothing to be desired. The first three nights were devoted to The Yeomen of the Guard and the ever fresh Erminie filled the other nights. To tell the truth, Gilbert and Sullivan's latest production was anything but pleasing and only the excellence of the co. rendered the opera endurable. The presentation of Erminie was in marked contrast and if this popular work had held the boards the entire week the box-office receipts would have been much greater. However, the audiences during the Erminie performances were so large as to make the average satisfactory. This week Frank Daniels in Little Puck.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Johnson and Slavin turned away people March 21. Running Wild 22, 23, to very light business. CASINO THEATRE (Billy Ryan, manager): Devereux Comedy co. week of 25 to good business at popular prices. AVONDALE OPERA HOUSE (H. Scholtz, manager): Black Diamond Minstrels 25 to a small house. ELKS: The Elks gave their first anniversary 25. It was a very successful consisting of an admirably rendered musical programme and banquet with the usual toasts, etc. Jules Grau Comic Opera co. plays a complimentary benefit 1.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): The Myra Goodwin co. in Sis March 20 to fair business. Templeton Opera co. in 22 and 23 gave three performances to light business.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (George Tillet, manager): Shadows of a Great City played to good business March 28, despite bad weather. J. C. Stewart's Two Johns to a large house 21.

HELENA.—GRAND OPERA HOUSE (F. B. Stiger, manager): Ben Gee Opera co. March 26 to a small audience.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. West, manager): The house was dark week of 25. It will be opened with Comed's Opera co. in The King's Fool 26.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Kernell's Specialty co. March 28 to good business. Society amateurs in As You Like It for charity 22. A very poor performance to a magnificent house.

SAN JOSE.—CALIFORNIA THEATRE (J. J. Martin, manager): A Hole in the Ground March 19 to a packed house.

PASADENA.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Due: Nelson's World co. March 27. WILLIAMS' HALL (R. Williams, proprietor): Due: Camilla Urso Concert co. March 25.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Hoyt's Hole in the Ground was presented March 20 and 21 by an excellent co. to large houses.

COLORADO.

DENVER.—Effie Ellder's week, which closed March 16 at the Tabern, was a good one, though perhaps not quite as profitable as some others the actress has enjoyed here. Two plays, n. w. to us, Judge Not and The Government, were presented. The latter is new to the stage, having received its first production here. The following is the cast:

Juvis Coulter..... Frank Weston
Jack Rogers..... Orrin Johnson
Adolph Honore Segrist..... W. G. Reynier
Job Monckton..... J. H. Ferris
Jimmy Needles..... Jacques Martin
Kate..... Hamilton Tetley
Mr. Jones..... J. Armoyed
Mrs. Hamilton..... Ethel Winthrop
Christy Rogers..... Eugene Lindeman
Helen Talbot..... Virgie Fisher
Lenny..... Little Cattie Hollingsworth
Zora Warden, the Governess..... Effie Ellder

I did not see the initial presentation, which occurred 16, but am informed it was well received. The *Republican* said of it: "The Government, Effie Ellder's new play, was given its first public performance at the Tabern Grand last night. The audience was a large one for Saturday night, and during the first act as gold and repose as a Denver audience usually is, but the play and the charm of Miss Ellder's acting thawed them into life, and if the future of The Government can be judged from the unstinted and spontaneous applause it received, the creator of Hazel Kirke has in her new creation, founded on a really happy subject, and one that will add much to the fame she already enjoys as an actress and an artist. The plot of the play is strong and well handled, and affords ample scope for the exercise of the talent of the entire cast."

J. K. Emmet, with the well-known Fritz, had a standing room only engagement at this house week ending March 23. First time I had seen Emmet in six years, and don't think he acts the happy Fritz as well as he used to. Still it's a taking performance, and it took mightily with Tabern patrons. Supportable. Lotta opens to-night 25, in *Maquette*. Fanny Davenport follows.

LEADVILLE.—TADOR OPERA HOUSE (J. H. Cragg, manager): Effie Ellder March 22 in Egypt and Judge Not to good business. J. K. Emmet in Our Fritz played to large and appreciative audience 25, 26.

CONNECTICUT.

BRIDGEPORT.—HAWES' OPERA HOUSE (R. Tomlinson, manager): William Gillette's version of Robert Elsmere was produced March 24 before a critical audience. The following is the cast:

Robert Elsmere..... E. H. Vandenberg
Edward Langham..... J. T. Sullivan
Hugh Flanagan..... William Craven
Albert Wynnstay..... C. A. Valentine
Mr. Newcomb..... W. H. Thompson
Dr. Edmondson..... Henry Holland
Catharine Elsmere..... Dorothy Dorr
Rose Lyburn..... Effie Shannon
Lady Charlotte Wynnstay..... Kate Denia Wilson
Mrs. Lyburn..... May Robson
Julia..... Ella Morgan

Mr. Gillette has executed his work very skillfully. To produce an acting play he has changed the story as told by Mrs. Henry Ward in many of its features. For instance, the Squire, one of the strongest of Mrs. Ward's creations in the novel, and the profoundly learned and cynical aristocrat who was chiefly instrumental in breaking up the foundations of Robert Elsmere's former faith, does not appear on the stage at all. Edward Langham, the Ox-

ford lecturer and brilliant litterateur, is also depicted in a decidedly changed light. In the novel he is presented as a man whose emotions have been thoroughly burned out by a passionate aridness, who regards life as hardly worth the living. He does not try to make converts to his infidel creed, because the effort involves too much work. The dramatist has so far changed all this as to leave him a pleasant, instead of ailing, rose he marries her. In the book he is greatly averse to discussing religious matters, but in the play he does not hesitate to advance some keen arguments from the agnostic standpoint in a controversy with a clergyman, who in the book is so filled with pious zeal as to be almost a fanatic, but in the play develops very closely into the character of a villain. On the stage Robert Elsmere does not die as in the book. When the curtain falls in the last act it is upon a scene wherein he has effected a reconciliation with his wife, who has been virtually estranged from him on account of the divergence in their religious views. Such sacrifices, or pretends to sacrifice, the tenets of faith that have been so sacred to her because the physician has told her that in no other way can her husband's life be saved. Such an act of wifely devotion cannot but appeal strongly to an audience and constitutes a very effective climax. The book lacks the comedy element almost wholly, but in the play Hugh Flanagan from a cultured and noble-hearted gentleman into a dulle of the Dunderbary order, and by giving prominence to Albert Wynnstay as a horse individual who is bespeckled by a vivacious wife and takes life with a vacuous stolidity and a dry philosophy which makes the role in the hands of C. A. Valentine exceedingly humorous. Interpreted by a co. equal to that which appeared here the piece is sure to prove a success. John T. Sullivan as Edward Langham did one of the most finished and thoroughly artistic pieces of acting ever seen upon the stage in this city. E. H. Vandenberg made an unexceptionally good Robert Elsmere. Henry Holland as Dr. Edmondson also made the most out of a difficult role. T. W. Keene 25 in Richard III. gave a powerful rendition of that character to fair patronage; support good. PROCTOR'S GRAND OPERA HOUSE (Proctor and Bellman, managers): My Aunt Bridget 25-27 attracted and delighted large houses. True Irish Hearts 28-30 gave general satisfaction to the fair-sized audiences which attended.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Hayman and Gillette's She co. played to fair houses March 25-27. The spectacular was good but the co. as a whole rather weak. Robert Elsmere was presented by a most excellent co. 28-30 to light audiences. Mrs. Ward's dramatist has performed a very difficult task in a clever manner, taking, however, considerable liberty with her characters. For instance, he changes Flanagan into the ideal English dandy and unites Rose to Langham. The dandy furnishes the necessary comedy element, but at the expense of the story. The movement is slow and to one who has not read the novel the connection of events is not clearly seen. The piece lacks largely those popular qualities which are necessary for success. The theory upon the stage is altogether out of place. Spectacular vs. religion behind the footlights is not a pleasing spectacle to the general public, particularly when religion is championed by a weak fanatic, who is badly wasted in the contest. Public curiosity will, no doubt, sustain Robert Elsmere for a short time, but its lease of life promises to be very brief. NEW HAVEN OPERA HOUSE (Horace Wall, manager): Rose Coghlan in Jocelyn played to a packed house 27. Holsey Kirby's Water Queen delighted local audiences 27-28. This is one of the best spectacular co. which have appeared in New Haven this season. GRAND OPERA HOUSE (G. B. Bunnell, manager): One of the finest with Edwin M. Ryan in the leading role 25-27. Business light. Dot or The Avenger's Oath to good business 28-30. ITEM: William Gillette was present on the opening night of Robert Elsmere on Friday last. He denies the report that he is the author of that play, but confesses to having given some assistance in its dramatization.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): H. Henry's Minstrels March 29, to S. R. O. Good entertainment.

WILLIMANTIC.—LOOMER OPERA HOUSE (E. F. Loomer, proprietor): J. B. Polk in Mixed Pickles to a fair house March 21. E. M. Gardner's Streets of New York to a good house 22.

HARTFORD.—HARTFORD OPERA HOUSE (Jacobs and Proctor, managers): E. J. Hanson's One of the Finest did only fair business March 21-23. McCarthy's True Irish Hearts to top-heavy houses 25-27. ANTHEM of Music: Dan Boone's pioneer life was exemplified by a mediocre co. Macle Granger's Two Lives has been considerably improved and business is reported to be gratifyingly large. Manager Alexander of this city is directing the tour of the co., a sure indication of a successful season.

NORWICH.—OPERA HOUSE (Andrews and Harris, managers): J. B. Polk in Mixed Pickles March 25 to a fair house.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): J. B. Polk in Mixed Pickles March 26; the best comedy co. of the season. Our Picnic co. 28. The plot merely serves to introduce the members of the co. in their various specialties, some of which were decidedly clever.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): One of the most enthusiastic audiences ever assembled in the house attended the Juch-Perotti concert March 28. Manager Hanna has secured the co. again for April 1.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): Nelson's Our Picnic March 28 to fair business. Co. good. That Boy Next Door failed to appear 28-30 as billed.

SOUTH NORWALK.—MUSIC HALL (J. M. Hoyt, manager): Dan Sully March 21 to a fair house. Co. good. Thomas Keene co. in The Merchant of Venice 26.

NORWALK.—OPERA HOUSE (Quintard and Son, managers): Adams and Cook Dramatic co. 28-30 to crowded houses. The co. is a fine one.

DAKOTA.

BISMARCK.—ATHENEUM (D. Wakeman, manager): Boston Quintette Club March 26 to fair business.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Seidler, managers): The Night Owls Specialty co. opened to a very large house March 21 and played to continued big business during the week. PERSONAL: Jesse K. Loughs, for fifteen years manager of the Opera House and of late Proctor and Seidler's treasurer, has severed his connection with the theatrical business to start in the mercantile line.

GEORGIA.

ATLANTA.—DE GIVES' OPERA HOUSE (L. De Givis, manager): Jules Gran Opera co. opened March 21 in The Black Hussar, and matinee 27 in Pinard to good business.

AUGUSTA.—4th and OPERA HOUSE (Sandford H. Cohen, manager): Mlle. Rhea in Sardou's Dangerous Game at matinee and March 26. About Nothing in the evening March 25. Both performances were remarkably well attended. After the matinee Mlle. Rhea held an informal reception on the stage. Many of our society people availed themselves of the opportunity to be presented to the charming lady. Her 18 is a good one. William Harris is especially well-fitted for his roles.

ILLINOIS.

SPRINGFIELD.—CHARLESTON'S OPERA HOUSE (J. H. Freeman, manager): Richard Brind in The Woman Hater delighted a large and select audience March 28. Rose Hill's Burlesque comb to a top-heavy house 27. The members of the Senate and Legislature monopolized the lower floor.

FREEMONT.—GERMANIA HALL (H. I. Mough, manager): Buchanan Comedy co. 31, 32.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Lyons' Comedy co. played to fair business week of March 28.

JOLIET.—OPERA HOUSE (R. E. Allen, manager): Swedish Ladies' Concert co. March 21 were assisted in a very able manner by L. and T. Phelps, the humorist and impersonator. Very large and enthusiastic audience.

DECATUR.—SMITH'S OPERA HOUSE (F. W. Haines, manager): Frank Mayo in The Royal Guard March 28. Business only fair. Mr. Mayo really deserved a better house, for he has surrounded him-

self with a strong and well-balanced co., and the costuming is exceptionally fine. The play was well received. Lovett and Johnson's Equine and Canine Paradox 21-23 to very slim houses.

CHAMPAIGN.—OPERA HOUSE (S. L. Nelson, manager): Edwin Tanner and Lawrence Grant gave a very acceptable performance of Damon and Grant March 21. They were supported by Miss Nellie Lubin, of this town, who made a decided hit. A Pair of Kids to a large house 27.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Creston Clarke presented Hamlet to the smallest house of the season March 21. Sisson and Brady's Little Nugget co. 27 to fair business.

ELGIN.—DU BOIS' OPERA HOUSE (Theodore Swan and F. Jencks, manager): A. M. Palmer's Jim the Penman co. March 20 drew a good house, giving the best of satisfaction. Sisson and Brady's Little Nugget co. played to light business 22, but gave a performance that deserved a crowded house. A Tin Soldier was to have been presented 26, but canceled after the town had been billed and advertised. The management will probably exact damages.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Rentfrow's Jolly Pathfinders began a week's engagement March 25, appearing to large and well-pleased audiences.

BLOOMINGTON.—DURLEY THEATRE (Tillotson and Fell, managers): Sara F. Kendall in A Pair of Kids March 26 to a much smaller house than he deserved. Roland Reed in A Woman Hater to a large and appreciative audience 27. OPERA HOUSE: Lyons Comedy co. to good business week commencing March 28.

QUINCY.—OPERA HOUSE (Dr. P. A. Marks, manager): House dark last week. Siberia 28; Evans and Hony 30; Little's World April 1.

INDIANA.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Lydia Thompson to a medium house March 27.

PORT WAYNE.—OPERA HOUSE (J. H. Simonson, manager): Jarbeau to light business March 21. Roland Reed to a moderate sized house 23 in Woman Hater. Oliver Byron to a slim audience 25; unsatisfactory performance. Stetson's Opera co. in Yeomen of the Guard did not take 26. THE PEOPLE'S THEATRE (George E. Tucke, manager): This theatre opened again 25 to a large audience, who were pleased by Adams and Moore's burlesque of Faust. ITEM: Jarbeau has under preparation a new gavotte to be danced by a beautifully costumed quintette of ladies. Lincoln Wagenhals, with Frank Mayo, is a nephew of Rev. Samuel Wagenhals, pastor of the Lutheran Church in this city. Will Friend, now in England with Patti Ross, writes his folks in this city that they will produce a new play at Birmingham, England, in April. Mr. Friend will take the leading character.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Due: Beach and Bowers' Minstrels 27.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): The Frank Linden Opera co. played to fair business March 27-29. Co. excellent.

ELKHART.—BUCKLES OPERA HOUSE (J. L. Brodrick, manager): The Stetson Opera co. played to fair business March 23. The co. was very good and deserved of better patronage.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbison, manager): McCabe and Young's Minstrels gave a fair performance to small house March 25.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and D. Oliver, managers): The Stetson Opera co. March 25 in The Yeomen of the Guard to a good house. The performance fell short of the expectations of the audience. Helen Lamont, who was billed to take the part of the strolling singer, did not appear.

MARION.—SWEETNER'S OPERA HOUSE (E. L. Kinneman, manager): An organization under the name of "Casino Opera co." came March 21-23 and presented Giorio-Giorla, La Mascotte, Chimes of Normandy to light houses. Beach and Bowers' Minstrels played to good business 27.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): James O'Neill presented Monte Cristo to a large house at advanced price March 27.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): The Ruling Passion to a good house 20, pleasing the audience. Nashville students gave an excellent entertainment to a fair house 21. Fantasma 23 packed the house. FOSTER'S OPERA HOUSE (William Foster, manager): Lizzie May Elmer did good business 21, 22. CAPITAL CITY (W. C. Ross, manager): Mrs. Alice J. Shaw, with a fine co. 24, 25 and matinee to excellent business.

PORT DOUGLAS.—A Postage Stamp delighted a fair-sized audience March 27.

MARSHALLTOWN.—THE ODEON (A. G. Glick, manager): Mrs. Alice Shaw and her co. to good business March 25.

MUSCATINE.—TURNER OPERA HOUSE (Raney Schmidt, manager): J. S. Murphy in Shann Rhoe to the largest house of the season March 21. It was the occasion of Manager Schmidt's benefit. John Dillon in Wanted the Earth to a good house and well pleased audience 26.

CEDAR RAPIDS.—GREENE'S (P. A. Simmons, manager): The Ruling Passion played to light business March 21. Mrs. Alice Shaw, the whistling prima donna, gave a very pleasing entertainment 26.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, manager): A Postage Stamp pleased a crowded house March 25. Gorman's Minstrels 25 to a large house; fine performance.

DAVENPORT.—BIRNIE OPERA HOUSE (W. H. Fluke, manager): The house was dark last week. This week Hanson's Fantasma. TURNER GRAND OPERA HOUSE (Charles T. Kindt, manager): House dark last week.

OSKAHOOSA.—MASONIC OPERA HOUSE (G. S. Beecher, manager): J. S. Murphy in Kerry Gow March 20 did fair business; performance entirely unsatisfactory. Shann Rhoe was well presented 20, pleasing a very small audience. John Dillon in A Boy Hero to a good house 22.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): A Ruling Passion March 21 to large business. Kerry Gow 25; fair business. Little Nugget 26 to poor business.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Mrs. Shaw, the whistling prima donna, assisted by an excellent co., appeared to good business March 21, giving a pleasing entertainment.

SIOUX CITY.—PEAVY GRAND OPERA HOUSE (W. I. Buchanan, manager): Mikado by local talent March 20, it was an artistic and financial success. A Postage Stamp came to good business 21; good co., but a very weak play. Gorman Brothers' Minstrels had a fair house 25.

KANSAS.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): Andrews' Opera co. produced Erminie to a very large house March 21.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Corner Grocery March 25; fair house. Lotta filled the house 27 and gave the best of satisfaction. The Ben Ton Theatre co. commenced a week's engagement 25.

WYBEORON.—GRAND OPERA HOUSE (E. H. Heithecker, manager): The Corner Grocery co. March 19 to a good house.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Lotta March 21 to S. R. O. Shadows of a Great City 23. This is one of the strongest of our American plays and is extremely attractive to the average theatre goer on account of its strong scenic resources. The cast was first-class and the audience more than satisfied. Evans and Hony opened 25, 26 in The Parlor Match. GRANT OPERA HOUSE (E. H. Macy, manager): Andrews' Opera co. in Erminie, Bohemians and Giorio-Giorla due 29. MUSIC HALL (J. K. Hudson, manager): George R. Wendling in lectures, "Saul of Tarsus," "Stonewall Jackson" and "Voltaire" 26-28 to full capacity of the hall. LIBRARY HALL (Edward Wilder, manager): The Fish Colored Jubilee Singers gave one of their well-known and thoroughly pleasing entertainments 19 to capacity of the hall. PERSONAL: James L. King has long been past the city editor and dramatic critic of the *Yankee Daily Capital Commonwealth* has been appointed Postmaster 1920.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Wife please

large audience March 22-23. Webster and Brady's She had a large house 23 and a light one 24. Laura Bigger as She and Father Williams as Ustane deserves credit for clever work. —GRAND OPERA HOUSE (Miller Bros., managers): We, Us & Co. did fairly well last week. —RICHENLAUB'S: A first-class specialty on this week. —PEOPLE'S THEATRE (J. L. Cain, manager): Straight novelty to good business is the rule. —WORLD MUSEUM (James Geary, manager): Business always good. —CANNON: Business light, but will improve with warm weather. —ITEM: Charles A. Miller is enthusiastic over the prospects of Kajanka.

FIQUA—CONOVER'S OPERA HOUSE (W. G. Corover, manager): Charles L. Andrews' Michael Strogoff on Co. March 21 to poor business. Co. excellent.

BELLAIRE—ELYSIAN OPERA HOUSE (T. C. Cochran, manager): Stetson's U. T. C. Co. March 18. Standing room was at a premium; audience was well pleased with the entertainment. We, Us & Co. 27 to a fair-sized audience. Good satisfaction.

AKRON—ACADEMY OF MUSIC (W. G. Robinson, manager): Stetson's U. T. C. packed the house from pit to dome March 26. Hundreds of people were turned away.

HAMILTON—MUSIC HALL (Hatzfeldt and Norman, managers): James O'Neill in Monte Cristo to a fair house. —GLOUCESTER OPERA HOUSE (Thomas Goldrick, manager): She to fair house 19. —STEVENS' FASHION THEATRE (Milt Stevens, proprietor): Good business continues. —ITEM: Sunday performances at the theatre have been interdicted by the Board of Public Affairs.

WELLSVILLE—COOPER OPERA HOUSE (W. D. Wade, manager): Floy Crowell March 25-27 in repertoire to increasing business each night. Miss Crowell is certainly a charming woman and has left the best impression on our theatre-goers of any actress that has ever appeared here. While her acting was artistic and most her support with Joseph Adelman as leading man is all that could be desired. —PERSONAL: Charles King of the Floy Crowell Co. is an old Wellsville boy. He received a cordial welcome from his many friends.

URBANA—BENNETT'S OPERA HOUSE (P. E. Bennett, manager): Webster and Brady's co. gave a fine production of She March 23 to a big house. Enos and Wall's Model Comedy co. opened in Flirtation to a large house 25. Co. good.

WARREN—NEW WARREN OPERA HOUSE (P. L. Webb, lessee and manager): Stetson's Uncle Tom co. to a large house March 27.

BELLEFONTAINE—GRAND OPERA HOUSE (George W. Guy, manager): Across the Continent to fair business March 27. Support was very good.

TOLEDO—WHEELER OPERA HOUSE (S. W. Brady, manager): The Carleton Opera co. gave good satisfaction in Nelson and Myrnest Jan to fine houses March 25, 26. J. K. Murray's fine baritone was the source of much favorable comment; the chorus was the best we have heard. —PEOPLE'S: Horace Lewis in Monte Cristo to good houses. Cold Day Co. this week.

NEWARK—OPERA HOUSE (J. H. Miller, manager): Reuben Glue co. delighted a large audience March 20.

DAYTON—THE GRAND (Reist and Dickson, managers): A crowded house greeted The Queen's Mate March 25. —ITEM: Lon Staley of this city, has had a new comedy called The Phonograph copyrighted. It is spoken of very highly by those who have been favored with a reading.

LANCASTER—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): We, Us & Co. gave a good entertainment to light business March 25.

MARION—MUSIC HALL (James Sargeant, manager): Graham Earle drew a full house all week. —SIDNEY—MONUMENTAL HALL (Ayers and Robertson, managers): Model Dramatic co. March 18, week, at popular prices; good houses and satisfactory performances.

CANTON—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Stetson's Double Uncle Tom's Cabin co. entertained a crowded house March 27.

NORWALK—GARDNER'S MUSIC HALL (S. S. Levey, manager): Perkins D. Fisher's Cold Day co. March 21 to a large and appreciative audience.

FOOTORIA—ANDERSON OPERA HOUSE (W. P. Howell, manager): Michael Strogoff March 17 to a fair house; good satisfaction. Fisher's Cold Day co. 29 to a good house; everybody pleased.

HAPOLEON—OPERA HOUSE (J. L. Halter, manager): Brown's Comedy co. March 25 week to light business. Co. deserved better houses.

YOUNGSTOWN—OPERA HOUSE (Gus Hartz, manager): Duff's Opera co. in The Queen's Mate at advanced prices to a good-sized audience March 27. The chorus was strong, and the leading people excellent, including Lillie Post, Richard Golden and McLaughlin. The opera was dull and insipid. —BIJOU: The Bijou Variety co. filled the house three nights last week.

PENNSYLVANIA.

WILKESBARRE—MUSIC HALL (M. H. Burgher, manager): Lillie Evans in The Buckeye to a well-pleased audience March 27. After the first act Miss Evans was called out and presented by the Wilkesbarre Lodge of Elks No. 109 with a large elk's head of white roses.

SHAMOKIN—G. A. R. OPERA HOUSE (Jno. F. Oiler, manager): T. J. Farron in Help to a fair house March 25, giving good satisfaction. Mattie Vickers, an established favorite with our playgoers, gave Jacquin to good business 26. The support was good, especially that of Harry W. Rich.

TITUSVILLE—OPERA HOUSE (C. P. Lake, proprietor): H. Stewart's Fat Men's Club March 28 to fair business. Audience pleased. —ITEM: Mr. Nathan D. Jones, the stage manager of J. C. Stewart's co., was a resident of this city in 1865, and manager of the Old Bliss Opera House. Old Titusvillians were pleased to greet him once again.

BEAVER FALLS—SIXTH AVENUE THEATRE (Cathough and Bell, lessees and managers): Gross Family to good business March 26. —OPERA HOUSE (Orred and Lessees and managers): Agnes Cody 1, week, in repertoire.

LANCASTER—PROCTOR'S OPERA HOUSE (W. M. R. Williamson, manager): Jennie Caley, who was to have opened March 25, became ill at Columbia, where she played last week, and did not appear until 27, when a large audience greeted her in The American Princess.

WILLIAMSPORT—ACADEMY OF MUSIC (William G. Elliott, proprietor): Lillie Evans in The Buckeye to a small but well-pleased audience March 24.

BETHLEHEM—FOUNTAIN HILL OPERA HOUSE (E. L. Howard, manager): Thomas W. Keene and his excellent supporting co. presented Julius Caesar March 26 to comparatively small business. The curtain was raised twice after each act in response to appreciative encores. C. O. D. failed to please a small audience 27. —ITEM: Edwin Parish, of Charles E. Verner's co. (which has closed for the season), is stopping with his parents in Bethlehem.

BRADFORD—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Bennett-Moulton Opera co. closed a successful week's business on March 23. Pat Bohony on 25 amazed a fair attendance.

MAUCH CHUNE—COBERT HALL (John H. Page, manager): Aiden Benedict's co. in Monte Cristo March 27. A. G. Fields' Minstrels 2.

MEADVILLE—ACADEMY OF MUSIC (E. A. Hemphill, manager): Charles Gardner, in his new play Fatherland, drew a fair audience 23. Mr. Gardner's songs are a pleasing part of the entertainment. Arthur Rahman's co. in 7-30-8 to rather light house. Play and co. excellent, and merited better patronage.

PLYMOUTH—OPERA HOUSE (R. N. Smith, manager): Aiden Benedict played Monte Cristo to a fair-sized and appreciative audience March 28.

JOHNSTOWN—OPERA HOUSE (Weaver and Jordan, managers): We, Us & Co. played a fair-sized audience March 25. Duff Opera co. gave entire satisfaction in The Queen's Mate 26.

KIRK—PARK OPERA HOUSE (Wagner and Reis, managers): Pat Rooney in Pat's New Wardrobe March 23 to good business. C. A. Gardner in Fatherland 26 to good business. —ELKS: The Elks Lodge of Elks had their benefit 28 at the Opera House, and the affair was successful in every point. The lodge is now in a most flourishing condition, and numbers among its members some of the leading men of the city.

ALLENTOWN—MUSIC HALL (A. S. Grim, manager): Frank Daniels in Little Puck drew a good-sized house March 23. Mr. Daniels is surrounded by

a brilliant co. of artists, who gave a clean and satisfactory entertainment. Thomas Keene in Richard III. 25. Mr. Keene has not visited us for several seasons, and he was greeted by a fair-sized audience, composed of our best people. Supporting co. excellent and performance throughout all that could be desired. A good-sized and very enthusiastic audience greeted Frank Frayne in Mardo 26.

NORRISTOWN—MUSIC HALL (John L. Murphy, manager): Lilly Clay's Gaiety co. played March 23 to large business. Lost in London to fair business 27.

M'KEESPORT—WHITE'S OPERA HOUSE (A. W. VanAnda, manager): Pat Men's Club to a packed house March 23. Claire Scott in repertoire 25, week, to moderate business, principally due to the fact that our city will not support a week's stand at high prices.

OIL CITY—OPERA HOUSE (Hempstead and Honeywell, managers): J. C. Stewart's Fat Men's Club March 27 to good business.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Mattie Vickers in Jacquin March 28; large house and entire satisfaction. We, Us & Co. packed the house 30.

SCRANTON—ACADEMY OF MUSIC (C. H. Lindsay, manager): Hardie and Von Leer in On the Frontier March 23 to fair business. Mattie Vickers in Jacquin 25 to a light house; deserved better. Frank I. Frayne 26 in Mardo to good business.

READING—ACADEMY OF MUSIC (H. R. Jacobs, manager): Help was given to fair houses 25-27. Rosedale, or The Rite Ball, drew fair audiences 28-30. —GRAND OPERA HOUSE (George M. Miller, manager): Lost in London drew a fair house March 26. C. O. D. did a moderate business 28-30. The performance could be much improved.

EASTON—OPERA HOUSE (John Brunner, manager): The Deshon Opera co. all the last week to fair business.

HARRISBURG—OPERA HOUSE (Markley and Till, managers): On the Frontier with James Hardie and Sara Von Leer as the stellar attractions, March 27 to fair business. A very satisfactory performance. McLean and Prescott in Virginia to fair business 30. A strong and well-balanced co.

RHODE ISLAND.

PROVIDENCE—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The first half of the week was devoted to the Haverly-Cleveland minstrels in a varied and entertaining programme. The singing by Banks Winter and J. Morris was very fine, and with the b-y-play and funny sayings of Frank Cushman and R. G. Knowles formed a very pleasing first part. The olio introduced a number of specialties, including the Imperial Japanese troupe which was an entertainment by itself. The balance of the week, Mr. J. Scanlan, owing to the sudden illness of Mr. Scanlan, the house which was well filled, was dismissed. —GAIETY OPERA HOUSE (B. F. Keith, manager): Redmond-Harry co. in their new play of Herminie, the Cross of Gold filled the house all last week.

NEWPORT—NEWPORT OPERA HOUSE (Henry Bull, manager and proprietor): Treasurer Westcott had a benefit March 25 with Scanlan in Shano-nawna to a big house. J. J. Flood took his benefit 30 the Haverly-Cleveland minstrels being the attraction, crowded house.

SOUTH CAROLINA.

CHARLESTON—GRAND OPERA HOUSE (J. P. O'Neill, manager): Nellie Walters presented Ciss-Cross and The other Half March 27-30, and justice to fair houses. —ACADEMY OF MUSIC (Will T. Keene, manager): Dark last week. This week John Wilde in Running Wild. —ITEMS: Manager Keogh has decided to keep his house open a little longer. —The Grand will book until June and later if business warrants. —Said Mike Rhea to your correspondent: "Did you read in last week's MIRROR that grand editorial in defence of Mary Anderson? Oh! how I honor THE DRAMATIC MIRROR for it, and so will every professional in the land. THE MIRROR is a great and brave paper." T. R. Amory, Rhea's leading comedian, is the youngest Dogberry on the American stage. Mr. Amory is a Charlestonian. —At the Academy last week the box-shut indicated only a fair house when your correspondent's letter was mailed just before Rhea opened. Much ado about Nothing was given to a large and select audience which surprised everyone, it being Saturday night and Lent. Messrs. Harris, Amory, Francoeur and Ida Waterman furnished a strong support.

TENNESSEE.

NASHVILLE—THE VENDOME (J. O. Milson, manager): Jno. Wild presented Running Wild March 25-27 to light houses. —THE GRAND (L. C. Hale, manager): House dark last week. A Cold Day 2, 3. —ITEMS: Arrangements are being made for an opera festival early in June. Manager Milson has the matter in hand and has closed with Chas. E. Locke for the appearance of his co. headed by Emma Juch. The subscription books have been opened and much interest is being shown in the matter.

MEMPHIS—MEMPHIS THEATRE (Frank Gray, manager): Annie Pinsky closed a very successful engagement last week. Fisher's Cold Day co. opened 26 to a \$700 house. —ITEMS: Owing to cancellation of dates, the theatre will be closed for several nights during this month. Preparations are being made for a bumper benefit to Manager Frank Gray.

KNOXVILLE—STATE'S THEATRE (Fritz Stach, proprietor): The Wilbur comb closed a very brilliant week March 23 with The Two Orphans. This is the first popular price co. this season and it was a decided success.

TEXAS.

HOUSTON—PILLOT'S OPERA HOUSE (Henry Greenwall and Son, managers): One of the Bravest March 18, 19, and matinee to very satisfactory business.

GALVESTON—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The Gilbert-Huntley co. terminated a week's engagement March 24. Business at no time was good, due probably to the fact that the theatre is being observed here with unusual rigor, for, under ordinary circumstances, the high order of entertainment provided by this clever co. at popular prices would have met with gratifying pecuniary results.

FORT WORTH—OPERA HOUSE (George H. Dashwood, manager): Siberia 20 and 21 to good houses. Eleanor Morretti, who played the part of Sara, and Charles Prew as Troitsky deserve special mention. The scenery was good.

WACO—OPERA HOUSE (J. P. Garland, manager): The MacCollin Opera co. gave four performances March 21-24 to fair business.

DALLAS—OPERA HOUSE (H. Greenwall and Son, managers): Siberia to good business March 22-23. MacCollin Opera presented Falka and The King's Musketeers to fine houses 25-26. This is one of the best opera cos. that has visited Dallas this season.

SAN ANTONIO—GRAND OPERA HOUSE (T. W. Mutialy, manager): One of the Bravest March 21, 22 to rather light business. Our season is nearly over. Mr. Mutialy is talking of securing a light opera co. for the summer.

UTAH.

SALT LAKE CITY—GRAND OPERA HOUSE (Douglas White, manager): Uncle Tom's Cabin co. drew two good houses March 18, 19. —SALT LAKE THEATRE (H. B. Clawson, manager): Jannaushek played May Merrilies 21 to a full house. Nabeth was presented 22 and drew well.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (W. K. Walker, manager): The Wilbur Opera co. in pleasing repertoire to large business all last week.

VIRGINIA.

ROANOKE—OPERA HOUSE (Tennyson and Simpson, managers): Lewis Morrison's Faust March 23 to a very large house. Every one delighted with the entertainment. A. R. Wilber's comb. opened 25, week, to "standing room only. Very good." —ITEMS: Managers Tennyson and Simpson's lease of the Opera House expires May 4. C. W. Beckner is their successor. Messrs. Tennyson and Simpson are negotiating for a new house. They are very popular with the procession and theatre goers here.

LYNCHBURG—OPERA HOUSE (T. H. Simpson, manager): Lewis Morrison in Faust to a large and

highly delighted audience March 22. Madame Fry's Concert co. drew a very small house 25. The concert, however, was far above the average.

PETERSBURG—ACADEMY OF MUSIC (Charles W. Curtice, manager): Lewis Morrison presented Faust to a large and well-satisfied audience 2 March 21.

NORFOLK—ACADEMY OF MUSIC (Berget and Seath, managers): Lewis Morrison and a strong co. presented Faust to packed houses March 26, 27. The co. is excellent and the scenic effects very fine.

WASHINGTON TERRITORY.

TACOMA—ALPHA OPERA HOUSE (J. M. Jettett, manager): A Night On co. gave a delightful performance March 19 to a full house. They play a return engagement 28. The Ovide Music Concert co. March 23 to a delighted audience. —THEATRE COMIQUE (J. Kline, manager): Good business continues.

WEST VIRGINIA.

WHEELING—OPERA HOUSE (F. Riester, manager): Bennett-Moulton Opera co. March 25, week, was greeted with full houses every night. Misses Alice Johnson and Irene Murphy did excellent work. —GRAND OPERA HOUSE (O. C. Genthner, manager): Reuben Glue 25-27; fair co. and good business. Little Nugget 25, week; fair business. Clever little Ada Melrose is a favorite here.

WISCONSIN.

MILWAUKEE—ACADEMY (Jacob Litt, manager): Jim the Penman 21 drew fair sized houses. Paul Kanvar opened a week's engagement 24 but has failed to do the business it deserves as the piece is one of the strongest of its kind ever produced here and is given by a co. strong in every part, each member from first to last doing splendid work. —GRAND OPERA HOUSE (H. Nunnemacher, manager): Gus Williams in Keppler's Fortunes March 22, 23 played to small houses. Creston Clarke opened 24 in Lady of Lyons and Hamlet. The attendance was very small. —STANDARD (O. P. Miller, manager): Marie Brainerd in My Geraldine 22-23 to fair business. —GRAND AVENUE THEATRE (Jacob Litt, manager): Ben Hur's Colored Minstrels crowded this popular resort every night last week. —ITEMS: Georgine Von Januschowsky is spending a few weeks here the guest of Prof. Catenhausen. She appeared 27 at the Stadt Theatre as Galathee. —Creston Clarke was compelled to disband his co. here 27 and discontinue his tour. Mr. Clarke was taken very ill on Tuesday and has been confined to his bed at the hotel. —Joseph Haworth was obliged to retire for a few days from the cast of Paul Kanvar on account of a severe cold. Nestor Lennon assumed the part during Mr. Haworth's absence in a very creditable manner. —Manager Litt is mailing books of information throughout the Northwest concerning the performances to be given at the Academy week of April 15 by the Metropolitan Opera co. —Manager Nunnemacher has made an offer to the government to sell his Opera House property for a post-office site.

MADISON—TURNER OPERA HOUSE (T. J. Smith, manager): Creston Clarke in Lady of Lyons comfortably filled the house March 22, and gave a rather unsatisfactory performance. —TURNER HALL (McConnell and Presenten, managers): Muldoon's Picnic and specialty co. gave a fair variety performance to a medium house 23.

LA CROSSE—LA CROSSE THEATRE (P. H. Hankerson, manager): Due: Jim the Penman 2.

BELOIT—GOODWIN OPERA HOUSE (Howard and Wilson, managers): Drummer Boy of Gettysburg by local co. March 23, fair business. They were directed by Verne McClintock, who filled the role of Willie finely.

CANADA.

TORONTO—GRAND OPERA HOUSE (O. B. Sheppard, manager): E. H. Sothern's Lord Chumley played last week to uniformly good business. —TORONTO OPERA HOUSE (Shaw and Jacobs, managers): The Main Line drew largely last week.

HAMILTON—GRAND OPERA HOUSE (Thomas Reche, manager): Mlle. Neville and her son Augustus appeared in The Boy Trump March 23 and matinee to top-heavy houses. Arthur Reche's co. appeared in Nancy and Co. 29 to fair business. Geo. Wilson's Minstrels gave a very good performance 26.

ST. THOMAS—OPERA HOUSE (Geo. S. Claris, manager): Chas. L. Andrews' Michael Strogoff March 21 to good business.

LONDON—GRAND OPERA HOUSE: Zera Seeman closed a successful week March 16. Julia Marlowe did only fair business 19, 20. Michael Strogoff to good business 22. George Wilson's Minstrels drew a good house 26.

CHATHAM—GRAND OPERA HOUSE (W. W. Seane, manager): C. L. Andrews co. presented Michael Strogoff March 23 to fair business. Gus Williams' minstrels were greeted by a large and delighted audience 23. —NORTHWOOD'S HALL (I. M. Northwood, manager): Hungarian Gypsy band gave two fine musical treats to only fair business 27-28.

ST. CATHARINES—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): George Wilson's minstrels to a crowded house March 29.

WINNIPEG—PRINCESS OPERA HOUSE (Campbell and Seach, Lessees): The Stock co. in repertoire drew fair houses last week. —ITEMS: The Princess Stock co. played just twenty-seven weeks. It will close here in May to re-open in Columbus, Ohio where Manager Campbell has a host of friends and admirers. Mr. Seach, his partner, will accompany him. —Robert Ransome and Alice Newton will have a joint benefit 5.

MONTREAL—THEATRE ROYAL (Sparrow and Jacobs, managers): Boy Trump to big business week of March 25. Augustin Neville's sketch of the hero is amusing if slightly improbable, and Minnie Ross as Sally was sprightly and danced well. Scenery and staging good. This week, Kate Pursell in the Queen of the Plains. Next under Tom's Cabin. —ITEMS: The Academy, which was closed last week, opens 1 with Henry Lee in The Cavalier. —Messrs. Sparrow and Jacobs have secured the Toronto Opera house for next season.

THE CHALLENGE IS ACCEPTED.

WATERBURY, Conn., March 29, 1899.

Harrison Gray Fiske.

DEAR SIR—I note in last week's MIRROR a prominently displayed ad from the Lillian Kennedy company, claiming to be much disturbed over any circulars to managers calling for their co-operation in protecting the rights of my star in her play, Annette, the Dancing Girl. They state that they have not infringed on the play, Annette, and make a great blow of having deposited money with THE MIRROR, etc. I herein enclose \$500, that sum to be donated by me to the Actors' Fund if I cannot prove that Lillian Kennedy has used the recitation, "Foot ver horn if you don't sell a clam," a portion of Miss Akerstrom's play, Annette, and a feature of the same, and of which Miss Akerstrom is the author. My money is deposited with the understanding that the manager of the Lillian Kennedy company is to forfeit the amount he claims to have deposited with THE MIRROR, to the Actors' Fund, when I prove my assertion.

This is not the first act of piracy on the part of the Lillian Kennedy company. There are other parties that have claims against them and if they are responsible so much the better. I shall pay no attention to any more bluffs they may rush into print with. I have advised them in my letters several weeks ago, what I intended to do to protect Miss Akerstrom's rights. This dispute is to be settled in THE MIRROR office on any date they may choose to name when I will produce my proofs.

Now, if they mean business let them settle this affair at once and thus benefit the Actors' Fund. Hoping that I have not taken too much of your valuable space I am, yours truly,

—CON. FRANK CHARVAT.

CASINO, Broadway and 38th Street.

Evenings at 8. Saturday matinee at 2.

Admission 50 cents. Seats reserved two weeks in advance.

The Sparkling Comic Opera,

NADJY.

By Francis Chaussegne, composer of Falka.

Great cast. Magnificent costumes, scenery, etc.

CHORUS OF 65. ORCHESTRA OF 30.

UNION SQUARE THEATRE.

Under the management of J. M. HILL.

Handsome and Sweetest Theatre in America.

Absolutely Fireproof.

Evenings at 8:15. Saturday Matinee at 2.

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HELEN BARRY

in

A WOMAN'S STRATAGEM.

A WOMAN'S STRATAGEM.

H. R. JACOBI'S (Thalia)

OLD BOWERY THEATRE

(Bowery, below Canal)

Matinees—Monday, Wednesday and Saturday.

Prices, 15 cents to \$1.

C. W. COULDOCK in HAZEL KIRKE.

April 8—FLORENCE BINDLEY in DOT.

H. R. JACOBI'S (Thalia)

OLD BOWERY THEATRE

(Bowery, below Canal)

Matinees—Monday, Wednesday and Saturday.

PAT ROONEY and KATIE ROONEY

in PAT'S WARDROBE.

April 8—Barley Campbell's play, FATE.

MADISON SQUARE THEATRE.

A. M. PALMER.

Sole Manager.

Fifth Month.

"Captain Swift is a great success at the Madison Square Theatre."

—New York World, Jan. 28.

Audiences immensely interested! Houses crowded to the doors! Theatre parties nightly!

L'VEUM THEATRE.

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WINDSOR THEATRE.

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ONE WEEK ONLY.

MR. MCKEE RANKIN

In his latest society success,

THE RUNAWAY WIFE.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western) Co.: Chippewa Falls, Wis., April 4; Eau Claire 5; Oshkosh 6; Pittsburg 8-week; Washington, D. C., 15-week.
ARIZONA JOE: Buffalo, N. Y., April 3-6.
ANONIS CO.: Petersburg, Va., April 3, Richmond 4.
ARTHUR REHAN'S CO.: Schenectady, N. Y., April 3, Troy 4.
A MIDNIGHT BELL CO.: N. Y. City March 3-Indefinite.
ANNIE PINLEY: Chicago April 1-week; St. Louis 1-week; Cincinnati 15-week.
A NIGHT OFF CO.: Pendergast, Ore., April 3, Dayton 4, Coffey 5, Spokane Falls 6, Missoula, Mont., 8, Philadelphia 10, Anacosta 11, Butte City 12-13, Helena 14-15, Bozeman 17, Livingston 18, Miles City 19-20.
A BRASS MONKEY CO.: Boston, Mass., April 1-week.
AROUND THE WORLD IN EIGHTY DAYS CO.: Marion, Ind., April 5, Lima 6, Worcester, 8, Massillon 9, Canton 10, Warren 11, New Castle, Pa., 12, St. Louis 13, O. 14.
ADA GRANT: Oswego, N. Y., April 3, Elmira 4, Monticello, Pa., 5, Wilkesbarre 6, Washington, D. C., 8-week; Pittsburg, Pa., 15-week.
A POSTAGE STAMP CO.: Peoria Ill., April 3, Streator 4, Moline 6, Davenport Ia., 7, Dubuque 8, La Crosse, Wis., 9, Winona, Minn., 10, Stillwater, Mich., 11, Chippewa Falls, Wis., 12, Wausau 13, Appleton 14, Oshkosh 17.
A COLD DAY (Fisher's) Co.: Nashville, Tenn., April 3, Clarksville 4, Evansville, Ind., 5, Vincennes 6, St. Louis 8-week; Kansas City, Mo., 15-week.
A HOLE IN THE GROUND CO.: St. Paul, Minn., April 3, Minneapolis 4-6, Milwaukee 8-10, Indianapolis 12-14.
ADA GILMAN: Kingston, N. Y., April 3.
A FEARFUL MATCH CO.: St. Louis, April 1-week; Detroit, Mich., 8-10, Toledo, O., 11, Erie, Pa., 12, Adams-Cook Co.: Poughkeepsie, N. Y., April 1-week; Roadout, N. Y., 8-week.
BURN OAKS CO.: Paterson, N. J., April 3.
BARRETT-GLEASON CO.: Butte, Mont., April 1-week; Helena 6-week; Marysville 15, 16, Fort Shaw 17, 18, Great Falls 19, 20.
BLACK THORN CO.: Baltimore, Md., April 1-week.
BRADON LIGHTS CO.: Brooklyn, N. Y., April 1-week.
BALDWIN CONEDY CO.: Akron, O., April 1-week.
BETH SOMERVELLE: Davenport, Ia., April 1-week; Galveston, Ill., 8-week.
BOOTH-BARRETT CO.: Rochester, N. Y., April 3, Buffalo 4-6, Toledo, O., 8-9, Detroit, Mich., 10-13, Cleveland, O., 15-17, Columbus 18, Indianapolis 19-21.
BLACK FLAG CO.: Newark, O., April 3, Parkersburg, W. Va., 4, Grafton 5, Marietta, O., 6.
BLACK CROOK CO.: Baltimore, Md., April 1-week.
CORBAIN-EVANGELINE CO.: Philadelphia, Pa., April 1-week.
CRYSTAL SLIPPER CO.: Pittsburg, Pa., April 1-week.
CORA TANNER: St. Joseph, Mo., April 3, Omaha, Neb., 4-6, Kansas City, Mo., 8-week; Topeka, Kan., 15, 16.
CHAS. T. ELLIS CO.: Harlem, N. Y., April 1-week.
CLAIRE SCOTT CO.: Steubenville, O., April 1-week; East Liverpool 8-week.
COMER GROCERY CO.: Garden City Kas., April 3, Denver, Col., 4, 5, Colorado Springs 6, Pueblo 7, Canon City 8, Leadville 11, 12, Salida, Colo., 13, Montrose 14, Ouray 15, Provo 16, Salt Lake City 17.
CHARLOTTE THOMPSON: Philadelphia, Pa., April 1-6.
CHARLES A. GARDNER: Kalamazoo, Mich., April 3, Grand Rapids 4, Elkhart, Ind., 5, Valparaiso 6, Chicago, Ill., 8-week; Joliet 15, Streator 16, Elgin 17, Rockford 18, Beloit, Wis., 19, Madison 20.
DARK SIDE OF A GREAT CITY CO.: Chicago March 15-20 two weeks.
DART'S BULLY: Springfield, O., April 3, Indianapolis 4-6.
DORA DAVIDSON: Port Huron, Mich., April 3, Flint 4, Jackson 5, Ann Arbor 6.
DEANER THOMPSON: N. Y. City Aug. 3-Indefinite.
DEANE BARNES CO.: Hartford, Ct., April 1-week.
E. H. SOUTHERN: N. Y. City April 1-week.
EMMA FRANK'S DOT CO.: Bridgeport, Ct., April 1-3, Chicago 4-6, N. Y. City 8-week; Hoboken, N. J., 15-week.
EDWIN STUART CO.: Racine, Wis., April 1-week.
EDITH CROUGHER CO.: Bradford, Pa., April 3-4.
EDWIN F. HAYES: Brooklyn, N. Y., April 1-week.
ETHEL ELLER: Los Angeles, Cal., April 1-week.
EUNICE GOODRICH: Atchison, Kan., April 8-week; Leavenworth 15-20 two weeks.
PAT MEN'S CLUB CO.: Youngstown, O., April 3, Warren 4, Akron 5, Mansfield 6, Upper Merion, Pa., 7, Findlay 8, Lima 9, Dayton 10, Port Wayne, Ind., 11, Toledo, O., 12, Logansport, Ind., 13, Marion 14, 15.
FAYATAMA CO.: Danbury, Ill., April 3, Terre Haute, Ind., 4, Port Wayne, Ind., 5-6, Detroit 12-13, New Haven, Ct., 15-week.
FREDERICK WARDE CO.: Muskegon, Mich., April 3, 4-6.
FLOYD CROWELL: Wheeling, W. Va., April 1-week; New York, O., 8-week; Columbus 15-week.
FAYE CO.: N. Y. City April 8-week; Brooklyn, N. Y., 15-week.
FREDERICK LORANSON: Howard City, Mich., April 3, Cedar Springs 4, 5.
FRANK DANIELS: Jersey City April 1-week.
FLORENCE HAMILTON: Morris, Ill., April 3, Ottawa 4, Bloomington 5-15.
FLORENCE CONEDY CO.: Brooklyn, N. Y., April 1-week.
FANNY DAVENPORT: Kansas City, Mo., April 1-week.
GUS WILLIAMS CO.: Lincoln, Ill., April 3, Peoria 4, Champaign 5, Danville 6.
GEORGE OBER: Adrian, Mich., April 3.
GRAY-STREPHENS CO.: Norristown 3-5, Easton 6, George, N. Y., 8-10, Lockport 11-13.
GILBERT HUNTLEY CO.: Dallas, Tex., April 1-week; Port Worth April 8-week.
GRANHAM EARLE: Piqua, O., April 1-week.
HARRIS VON LEEB CO.: Brooklyn, N. Y., April 1-week.
HEARTS OF OAK CO.: East Saginaw, Mich., April 4, Bay City 5, Big Rapids 6, Marquette 7, Muskegon 10, Lansing 11, Battle Creek 12, Kalamazoo 13.
HUGHES HIND CO.: Washington, D. C., April 1-week.
HELEN BARRY: N. Y. City March 17-Indefinite.
HE, SHE, HIM, HER CO.: Worcester, Mass., April 3, Springfield 4, Holyoke 5, Westfield 6, Hartford 8-10, Meriden, Ct., 11, Brooklyn 15-week.
HOLD OF THE HENRY (Western) Co.: Boston April 1-week; Jersey City 8-week; Philadelphia 15-week.
HATTIE BARNARD-CHAMBER: Wilmington, Del., April 1-3, Reading, Pa., 4-6.
HAROLD KIRKE CO.: N. Y. City April 1-week.
IVY LEAF CO.: Worcester, Mass., April 3, 4, New Haven 5, 6, Elizabeth 8, Easton 9, Allentown 10, Wilkesbarre 11, Scranton 12, Lock Haven 13.
ISA VAS CORLAND CO.: Muskegon, Mich., April 1-week.
JAMES A. HENRY'S DRIFTING APART CO.: N. Y. City March 4-four weeks.
J. H. POLK: Watertown, Ct., April 3, Norwalk 4, Newark, N. J., 8-week.
J. J. DOWLING: Albany N. Y., April 1-week; Pittsburg 8-week; Rochester 15-week.
J. E. BARNET: Atchison, Kan., April 3, St. Joseph, Mo., 4, Beatrice 5, Lincoln, Neb., 6, Kansas City 8-week.
JAMES WAINWRIGHT CO.: St. Louis April 1-week; McKeesport Pa., 1, Allentown 3, Wilmington, Del., 10, Lancaster 11, Wilkesbarre 12, Scranton 13, Baltimore 15-weeks.
JAMES H. WALLACE: Indianapolis, Ind., April 1-week.
JOSEPH MURPHY: Hartford, Ct., April 1, 2.
JOHN DILLON: Savannah, Ill., April 3, Galena 4, Pittsville, Wis., 5, Lancaster 6, Dodgeville 8, Mineral Point 9, Burlington 10.
JANUARY CONEDY CO.: Janesville, Ill., April 3, Milwaukee, Wis., 4, Madison 5, Clinton, Ia., 6, Davenport 10, Dubuque 11, Burlington, Ill., 12, Decatur 13, Cincinnati 15-week.
J. S. MURPHY CO.: Islippening, Mich., April 3, Marquette 4, Negaunee 5, Escanaba 6, Iron Mountain 7, Marquette, Wis., 10, Green Bay 11, Englewood, Ill., 13, Peru, Ind., 15, Marion 16, Kokomo 17, 18, Frankfort 19, La Fayette 20.
JEROME CASE CO.: Atlantic City, N. J., April 3, 4, Annapolis, Md., 5, 6.
JAY HUNT CO.: Rutland, Vt., April 1-week.

JOHN WILD CO.: Griffin, Ga., April 3, Milledgeville 4, Augusta 5, Savannah 6, Charleston 8-9.
J. W. CARNER CO.: Johnstown, N. Y., April 1-week; Fulton 8-week; Auburn 15-week.
J. A. STEVENS CO.: Brooklyn, E. D. April 1-week.
KINDERGARTEN (Williams) Co.: Cincinnati April 1-week; Louisville, Ky., 8-week; St. Louis, Mo., 15-week.
KATE CASTLETON CO.: Kansas City, Mo., April 1-week.
KATE PUNELL CO.: Montreal, Can., April 1-week.
KEEP IT DARK CO.: Louisville, Ky., April 1-week.
LESLIE DAVIS: Goshen, Ind., April 1-week.
LOUISE ARNOT CO.: Seneca Falls, N. Y., April 3-6.
LOST IN LONDON CO.: Carbondale, Pa., April 3, Scranton 4, Port Jervis, N. Y., 5, Middletown 8, Yonkers 9, Matineawan 9, Poughkeepsie 10, Kingston 11, Catskill 12, Cohoes 13.
LEWIS MORRISON: Brooklyn April 1-week.
LITTLE LORD FAUNTLEROY (FRENCH'S) CO.: San Francisco, Cal., April 1-3 weeks.
LYDIA THOMPSON: Cincinnati, O., April 1-week.
LYCEUM THEATRE WIFE CO.: Cincinnati, O., April 1-week.
LE VOYAGE EN SUITE CO.: Allentown, Pa., April 3, Shamokin 4, Pottsville 5, Shenandoah 6, Philadelphia 8-week.
LITTLE NUGGET CO.: Sterling, Ill., April 1, Moline 2, Davenport 3.
LYON CONEDY CO.: Crawfordsville, Ind., April 1-week.
MAUDE ATKINSON: Savannah, Ga., April 1-week; Charleston, S. C., April 8-week.
MAGGIE MITCHELL: Manchester, N. H., April 3, Easter 4, Laconia 5, Lowell, Mass., 6, Providence, R. I., 8-week.
MARGARET MATHER: Concord, N. H., April 3, Boston, Mass., 4, Lawrence 5, Portland, Me., 6, Lewiston 8, Bangor 9, 10, Waterville 11, Augusta 12, Gardiner 13.
MOORE AND VIVIAN CO.: Herkimer, N. Y., April 3, Newport 4, Little Falls 5, Utica 6.
MILTON SPOLES CO.: Little Rock, Ark., April 3, Pine Bluff 4, Helena 5, Memphis, Tenn., 8-week; Cairo, Ill., 15, Paducah 16, Hopkinsville 17, Henderson 18, Owensboro 19.
MELVILLE DRAMATIC CO.: Hamilton, O., April 1-week.
MRS. JANAUSCHEK: San Francisco April 1-week.
MARTIN HAYDEN CO.: Pittsburg, Pa., April 1-week.
MCKEE RANKIN: N. Y. City April 1-week.
MINNIE MADDERN CO.: Pittsburg April 8-week.
SME. RHEA: Baltimore, Md., April 1-week; Washington, D. C., 8-week.
MURRAY AND MURPHY: Milford, Mass., April 3, Waltham 4, Fitchburg 5, Housack Falls, N. H., 6, North Adams, Mass., 7, Manchester, N. H., 8, Lowell, Mass., 12, Nashua, N. H., 13, Lawrence 14, Haverhill, Mass., 15.
MONIE CRISTO (Horace Lewis) Co.: Braintree, Ill., April 3, Streator 4, Canton 6.
MONIE CRISTO (Alden Benedict) Co.: Latrobe, Pa., April 3, Tyrone 4, Huntingdon 5, Harrisburg 6, Lancaster 8, Reading 10-13, Hanover 14, Tamaqua 15, Hazleton 16, Freeland 19, Easton 20.
MONIE CRISTO (James O'Neill) Co.: Terre Haute, Ind., April 3, Indianapolis 4-6.
MY GERALDINE CO.: Lockport, Ill., April 1, 4, Joliet 5, 6.
MATTIE VICKERS CO.: Port Wayne, Ind., April 4.
MICHAEL STROGOFF CO.: Cincinnati April 8-week.
MISS LANGTRY: N. Y. City April 1-week.
MY PARTNER CO.: Chicago April 1-2 weeks; Detroit, Mich., 15-week.
MRS. NEVILLE: Toronto April 1-week; Albany 8-week.
MYRA GOODWIN: Galveston, Tex., April 1-3, Upton 5, 6.
MRS. POTTER: Washington, D. C., April 1-week.
K. C. GOODWIN: N. Y. City March 4-Indefinite.
NATURAL GAS CO.: Elizabeth, N. Y., April 3, Newburg, N. Y., 4.
HELEN WATSON'S CO.: Athens, Ga., April 3, 4, Atlanta 5, 6, Macon 7, 8, Americus 9, Bufala, Ala., 12, Columbus 13, 14, Montgomery 15, Selma 16, 17, York, Pa., 18, 19, Jackson 20.
NEW YORK THEATRE (Hunt) Co.: Gallipolis, O., April 1-week; Charleston, W. Va., 8-week; Huntington 15-week.
OUR PLEASANT CO.: New London, Ct., April 3, Danielsonville 4, Putnam 5, Waterbury 12-13.
OVER THE GARDEN WALL CO.: Baltimore April 1-week.
ONE OF THE BRAVEST CO.: Hot Springs, Ark., April 2, 3, Little Rock 4, Fort Smith 5, Springfield, Mo., 6, Kansas City 8-week.
OLIVER BYRON: Cincinnati, O., April 1-week; Columbus, O., 8-week; Cleveland 15-week.
OLLY F. FISHER'S DAUGHTER CO.: Titusville, Pa., April 5.
ONE OF THE FINEST CO.: Paterson, N. J., April 4-6, Philadelphia 8-week; Brooklyn, N. Y., 15-week.
PRIVATE SECRETARY CO.: Philadelphia April 1-week.
PANDOR'S SLAVE CO.: Burlington, Ia., April 4, Ottumwa 5, Keosauqua 6, Waterloo 7, Lancaster, Pa., April 3, Wilmington, Del., 4.
PAUL KAUFER CO.: Minneapolis, Minn., April 3, St. Paul 4-6, Kansas City 8-week; St. Louis 15-week.
PANDOR'S-SLAVE CO.: Philadelphia, April 1-week; Allentown 4, Wilkesbarre 9, Scranton 10, Syracuse, N. Y., 12, Rochester 13-17.
P. P. BARNES: Laconia, O., April 3, Salem 4, Worcester 5, Port Wayne, Ind., 6.
QUINCY'S FIVE CO.: Philadelphia April 1-week.
ROMNEY EYE CO.: Philadelphia April 1-week.
BRUNES GLUE CO.: Philadelphia, Pa., April 1-week.
RANGER KING CO.: Detroit, Mich., April 1-week.
RED ROULETTE CO.: Philadelphia April 1-Indefinite.
RENTYRON'S PATRIOTISM: Bloomington, Ill., April 1-week; Joliet 8-week; Chicago 15-week.
ROLAND REED CO.: Milwaukee, Wis., April 3-5, Madison 4, La Crosse 5, Winona 6, Minneapolis 7, Des Moines 8, St. Paul 12-13, Mankato, 15, Des Moines 16, 17, Sioux City 17-18, Omaha 19, 20.
ROYCE LAMAR CO.: Woodland, Cal., April 3, Auburn 4, Nevada City 5, Grass Valley 6.
ROSE COUGHLIN CO.: N. Y. City April 2-3 weeks.
ROBERT DOWNING: Pittsburg April 1-week; Cincinnati, O., 8-week.
JONSON-CRANE CO.: N. Y. City April 1-4 weeks.
RONNA VORER: Chicago April 1-2 weeks.
RICHARD MANFIELD: London, Eng.-Indefinite.
SOL SMITH RUSSELL: Portland, Ore., April 1-week.
SKIPPED BY THE LIGHT OF THE MOON CO.: Williamsport, Ct., April 3, Fall River, Mass., 4, Nashua, N. H., 5, Fitchburg, Mass., 6, Ware 7, Athol 9, Gardner 10, Keene, N. H., 11, Bellows Falls, Vt., 12, Rutland 13, Burlington 15, St. Albans 16, Ogdensburg, N. Y., 17, Gouverneur 18, Watertown 19, Oswego 20.
SOAP BUBBLE CO.: Allentown, Pa., April 3, Conshohocken, O., 4, London 5, Washington 6, Cincinnati 8-week.
SALLIE HINTON: Conneville, Pa., April 2-week.
SAWTELLE CONEDY CO.: Corning, N. Y., April 1-week; Wellsville 8-week.
SWEET LAVENDER CO.: Lawrence, Mass., April 3, Amesbury 4, Newburyport 5, Haverhill 6, 15-week.
SHE (WHESTER-BRADY) CO.: Akron, O., April 3, Alliance 4, Zanesville 5, Wheeling, W. Va., 6, Beaver Falls, Pa., 7, New Castle 9, Meadville 10, Franklin 11, Oil City 12, Titusville 13, Bradford 14, STREETS OF NEW YORK CO.: Lowell, Mass., April 4.
SHE (Atkinson's) Co.: Philadelphia April 1-4.
SALISBURY THOMPSONS: Pittsburg April 1-week.
STILL ALONE CO.: St. Louis April 1-week; Chicago 8-week; Detroit 15-week.
ST. PETER'S CO.: Scranton, Pa., April 3, Sunbury 4, Shenandoah 5, Norristown 6.
STANDARD THEATRE (Ramage and Freeman) Co.: Austin, Minn., April 1-week; Philadelphia 8-week.
SHADOWS OF A GREAT CITY CO.: Omaha, Neb., April 3, Des Moines, Ia., 4, Cedar Rapids 5, Davenport 6, Chicago 8-week; St. Louis 15-week.
SISERIA CO.: Pullman, Ill., April 3, Sheboygan, Mich., 9, Milwaukee 10-12.
SEYMOUR-STANLEY CO.: Brattleboro, Vt., April 1-week.
TWO SISTERS CO.: Detroit April 1-week; Grand Rapids, Mich., 3, Lafayette, Ind., 10, 11, Terre Haute 12, St. Louis, Mo., 15-week.
THE STOWAY CO.: Elizabeth, N. J., April 5.
TENSIE DEAGLE: Rhine, N. Y., April 1-week.
TWO JOHNS CO.: Mahanoy, Mo., April 3, Bourneville 4, Jefferson City, Mo., 5, Mexico 6, St. Louis 8-week; Louisville, Ky., April 15-week.
THE TWELVE TEMPTATIONS CO.: Detroit, Mich., April 1-week; Milwaukee, Wis., 8-week; Chicago 15-week.

TWO OLD CROWNS CO.: Taunton, Mass., April 3, Brockton 4, South Framingham 5, Marlboro 6, Clinton 7, Rochester, N. H., 8, Dover 10, Portsmouth 11, Exeter 12, Waltham, Mass., 13, Taunton 15, Woonsocket, R. I., 16, South Framingham, Mass., 17, Springfield 18, Holyoke 19, Northampton 20.
THE PAYMASTER CO.: N. Y. City April 1-week.
TRUE IRISH HEARTS CO.: Providence, R. I., April 1-week; Philadelphia 8-week; Washington 15-week.
THOMAS W. KEENE: Watertown, Ct., April 3, Newburg, N. Y., 6, Troy 8-9, Cohoes 10, North Adams 12, Keene, N. H., 13, Rutland, Vt., 15, Burlington 16, Ottawa, Kan., 17, 18, Kingston 19.
T. J. FARRON'S CO.: Philadelphia, Pa., April 1-week.
TAVERNIER CO.: Muskegon, Mich., April 1-week.
THE RULING PASSION CO.: Wausau, Wis., April 3, Chippewa Falls 4, Stephan's Point 5, Eau Claire 6, Milwaukee 8-week.
TERRY THE SWELL CO.: Madison, Ind., April 4-6.
THE MAIN LINE CO.: Hoboken, N. J., April 1, 2, New Haven, Ct., 3.
UNDER THE LASH CO.: Troy, N. Y., April 1-week.
UNCLE TOM'S CABIN (Peck and Furman's) Co.: Augusta, Me., April 3, Waterville 4, Pittsfield 5, Bangor 6.
ULLIE AKERSTROM: Lowell, Mass., April 3-6, Lynn 8-13, Boston 15-week.
UNCLE TOM'S CABIN (Webber and Clifford) Co.: Montreal, Can., April 1-week.
UNCLE TOM'S CABIN (Stetson's) Co.: Richmond, Ind., 3, Indianapolis 4-6.
UNCLE TOM'S CABIN (Rusco-Swift) Co.: Nellyville, Wis., April 3, Augusta 4, Eau Claire 5, Chippewa Falls 6.
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W. J. SCARLES: Boston, Mass., April 1-week.
WORLD (J. Z. Little) Co.: Basmell, Ill., April 3, Galesburg 5, Decatur 6.
WAITE'S CONEDY CO.: Cohoes, N. Y., April 1-week.
WATER QUEEN CO.: Philadelphia April 1-week.
WHITE SLAVE CO.: Syracuse, N. Y., April 3, Utica 4-6.
ZIG-ZAG CO.: Lawrence, Mass., April 4, New Bedford 5, Newport, R. I., 6, Haverhill, Mass., 11, Lowell 12, Lewiston, Me., 13, H. April 3, Holyoke 4, Co. North Adams 5, Rutland, Vt., 6, Green Falls, N. Y., 7, Saratoga 8, 10, Cohoes 11, Poughkeepsie 12, Sing Sing 13.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Chicago, Ill., April 1-2 weeks.
AMBER'S OPERA CO.: Chicago March 25-26 weeks.
BOSTON IDEALS: Memphis, Tenn., April 3, Nashville 4, Louisville 8-10, Cincinnati 15-week.
BENNETT-MOULTON OPERA CO.: Columbus, O., April 1-week; Springfield 8-week; Dayton 12-week.
BOSTON STARS: Anthony, Kan., 4, Arkansas City 5, El Dorado 6, McPherson 7, Marion 8, Salina 10, Abilene 11, Manhattan 12, Belleville 13.
BOSTONIAN: Rochester, N. Y., April 4-5.
CHICAGO OPERA CO.: Rochester, N. Y., April 1-week.
COVERED OPERA CO.: San Diego, Cal., April 1-4, Denver, Col., 10-11.
CORINNE OPERA CO.: Rochester, N. Y., April 1-week; Syracuse 8-10, Utica 11-13, Newark 15.
CARLETON OPERA CO.: Buffalo, N. Y., April 3, Columbus, O., 4-6, Cincinnati 8-week.
DESIGN OPERA CO.: Newburg, N. Y., April 1-week.
DUFF OPERA CO.: Philadelphia April 1-2 weeks.
EMMA ABBOTT OPERA CO.: Louisville, Ky., April 1-week.
GERMAN OPERA CO.: Boston April 1-week.
JULIA GRAU OPERA CO.: Augusta, Ga., April 1-week; Macon 8-week.
EMMA OPERA CO.: Montreal, Can., April 1-week; Toronto 8-week; Buffalo, N. Y., 15-week.
LONDON GAIETY BURLESQUE CO.: Chicago April 1-3 weeks.
LITTLE TYCOON (Spencer) Co.: San Francisco March 15-20 three weeks.
LEVY OPERA CO.: Watertown, Dak., April 3, Aberdeen, Me., 4, Haverhill 5, Sioux Falls 6, Omaha, Neb., 12, 13, Ocala, Fla., 14, 15, 16.
MACCOLLIN OPERA CO.: Shreveport, La., April 3, Vicksburg, Miss., 4, 5, Jackson 6, New Orleans, La., 8-10 weeks.
MCCALL'S CO.: N. Y. City March 11-Indefinite.
HOBBS FAMILY: Mineral Bridge, O., April 3, Girard 4, Youngstown 5-6, Sharpsville, Pa., 8, Grove City 9, Greenville 10, Canfield, O., 11, Lectoria 12, Alliance 13.
OLE OLSON CO.: St. Peter, Minn., April 3.
OVIDE MURIN CONCERT CO.: Sacramento, Cal., April 3-4, San Jose 5, Santa Cruz 6, Oakland 8, Fresno 9, Los Angeles 10, 11, Santa Barbara 12, Oakland 13, Sacramento 14, Virginia City, Neb., 15, Carson City 16.
PEARL OF PERIS CO.: Providence, R. I., April 1-3.
SAID PARRA OPERA CO.: Newark April 1-week; New Haven 8-10, Hartford 11-13, New York 15.
STETSON OPERA CO.: Jamestown, N. Y., April 3, Lockport 4, Rochester 5, 6.
SWEDISH LADIES' CONCERT CO.: Racine, Wis., April 5, Evanston 6, Chicago 8-week.
THE YAMMER OF THE GUARD (Aranson) Co.: N. Y. City April 1-week.
WILSON OPERA CO.: Springfield, Mass., April 1-week.

MINSTRELS.

BRACH-BOWERS' MINSTRELS: Lafayette, Ind., April 3, Crawfordsville 4, Frankfort 5, Lebanon 6.
DOUGLASSON'S MINSTRELS: Grand Rapids, Mich., April 5.
FIELD'S MINSTRELS: Hazleton, Pa., April 3, Shenandoah 4, Hazleton 5, Danville 6.
GORMAN BROS.' MINSTRELS: Burlington, Vt., April 1-4.
GOODYEAR, COOK AND DILLON'S MINSTRELS: Victoria, B. C., April 3, Vancouver 5, 6.
HARRIS' MINSTRELS: Boston, April 4.
HAYVELL-CLEVELAND MINSTRELS: Waltham, Mass., April 3, Boston 4, Gloucester 5, Lawrence 6, Lowell 8, Haverhill 9, Salem 10, Worcester 11, Amesbury 12, Concord, N. H., 13, Barrington 15, Portland, Me., 16.
H. HENRY'S MINSTRELS: Thompsonville, Ct., April 3, Manchester 4, Rockville 5, Norwich 6.
JENNISON AND SLAVIN'S MINSTRELS: Chicago, April 1-week.
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VARIETY COMPANIES.

GUS HILL'S CO.: Newark, N. J., April 1-week; Hartford, Ct., 8-10, New Haven 11-13.
HOWARD ATHLETIC CO.: N. Y. City April 1-3 weeks.
HARRY KERRILL'S CO.: St. Louis, Mo., April 1-week.
IRWIN BROS.' Co.: Louisville, Ky., April 1-week.
KENNEDY-VADEVILLE CO.: Keokuk, Ia., April 3, Burlington 4.
LEONARD BROS.: Cincinnati, O., April 1-week.
LOCKER'S CO.: Helena, N. Y., April 3, Plattsburg 4, Lily Clay: Washington April 1-week.
HOBBS BROS.: Chicago, Ill., April 1-week.
MAY HOWARD CO.: Baltimore, Md., April 1-week.
NIGHT OWLS CO.: Cincinnati April 1-week; Newark 8-week.
NELSON'S WORLD CO.: San Francisco, Cal., April 1-2 weeks.
ROSE HILL CO.: Anderson, Ind., April 3, Muncie 4, Sidney 5, Urbana 6, Marion 9, Cincinnati, O., 13-week.
RENTZ-BASTLEY CO.: Brooklyn, N. Y., April 1-week; Paterson, N. J., 8-week; Buffalo, N. Y., 15-week.
REILLY-WOODS CO.: San Francisco, Cal., April 1-2 weeks.

MISCELLANEOUS.

BARTON'S EQUINES: Owensboro, Ky., April 1-3, Henderson 4, Hopkinsville 5-6, Paducah 12-13.
BARTHOLOMEW'S EQUINES: Glen Falls, N. Y., April 1-week.
COUP'S EQUINES: Stillwater, Minn., April 4-6.
G. PAUL SMITH: Abilene, Kan., April 4, 5, Minneapolis Minn., 6-8, Solomon City 9, 10, Hutchinson 11, 12.
HERRMANN: Boston April 1-week; New York 8-week; Brooklyn 15-week.
KELLAR: N. Y. City Jan. 25-Indefinite.
MARION AND MORGAN'S COME: Saginaw City April 1-week; Sheboygan 8-week.
PHILIPPI SALVINI CO.: Louisville, Ky., April 1-week.
PROF. NORMAN CAMBER: Dodge City, Kan., April 3, Garden City 3, Le Junta 4, Denver 8-week.

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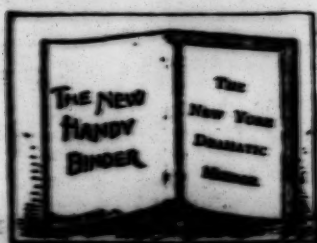
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